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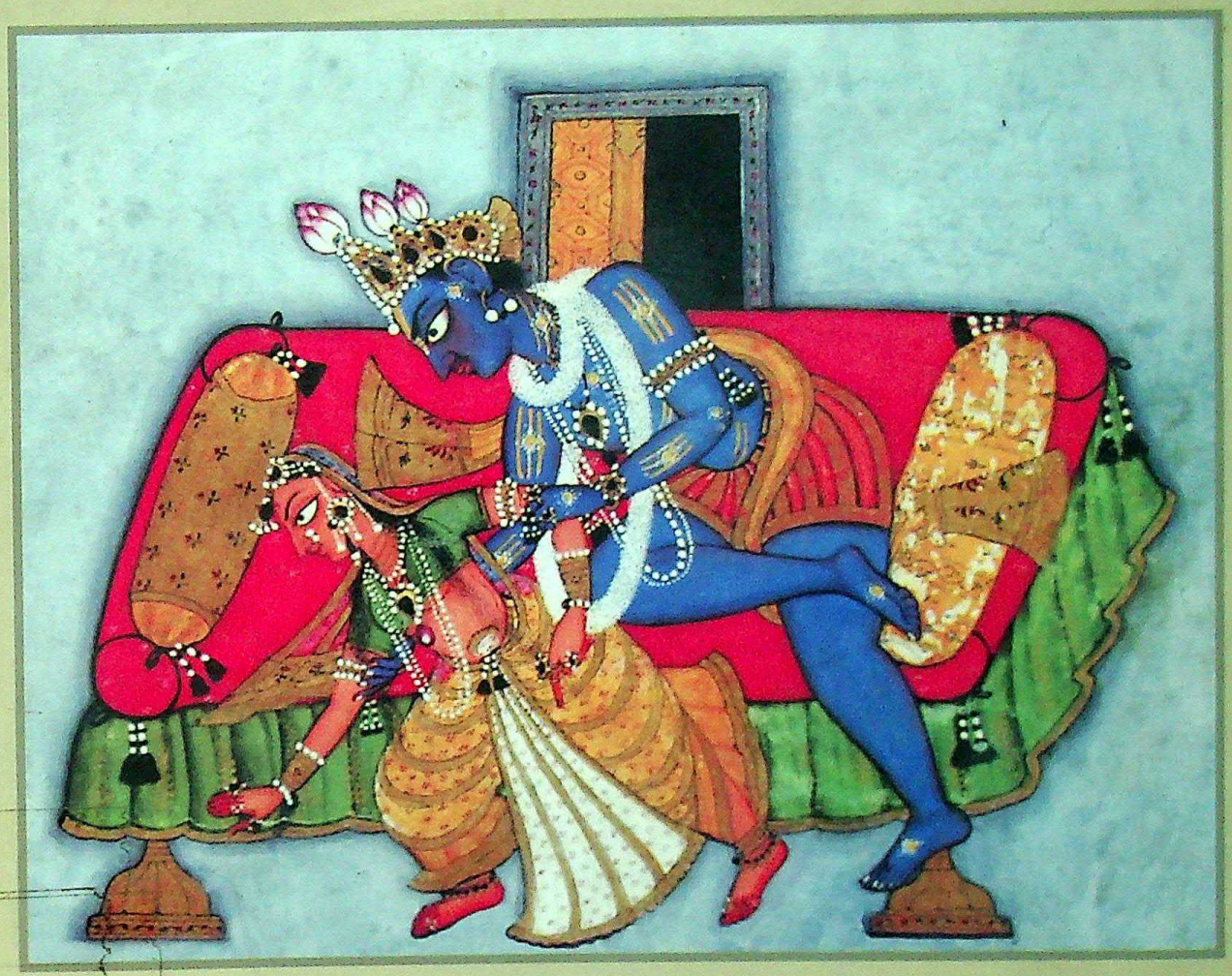
Pahari Miniature Painting

Rasamanjari

The Nectarous Ocean



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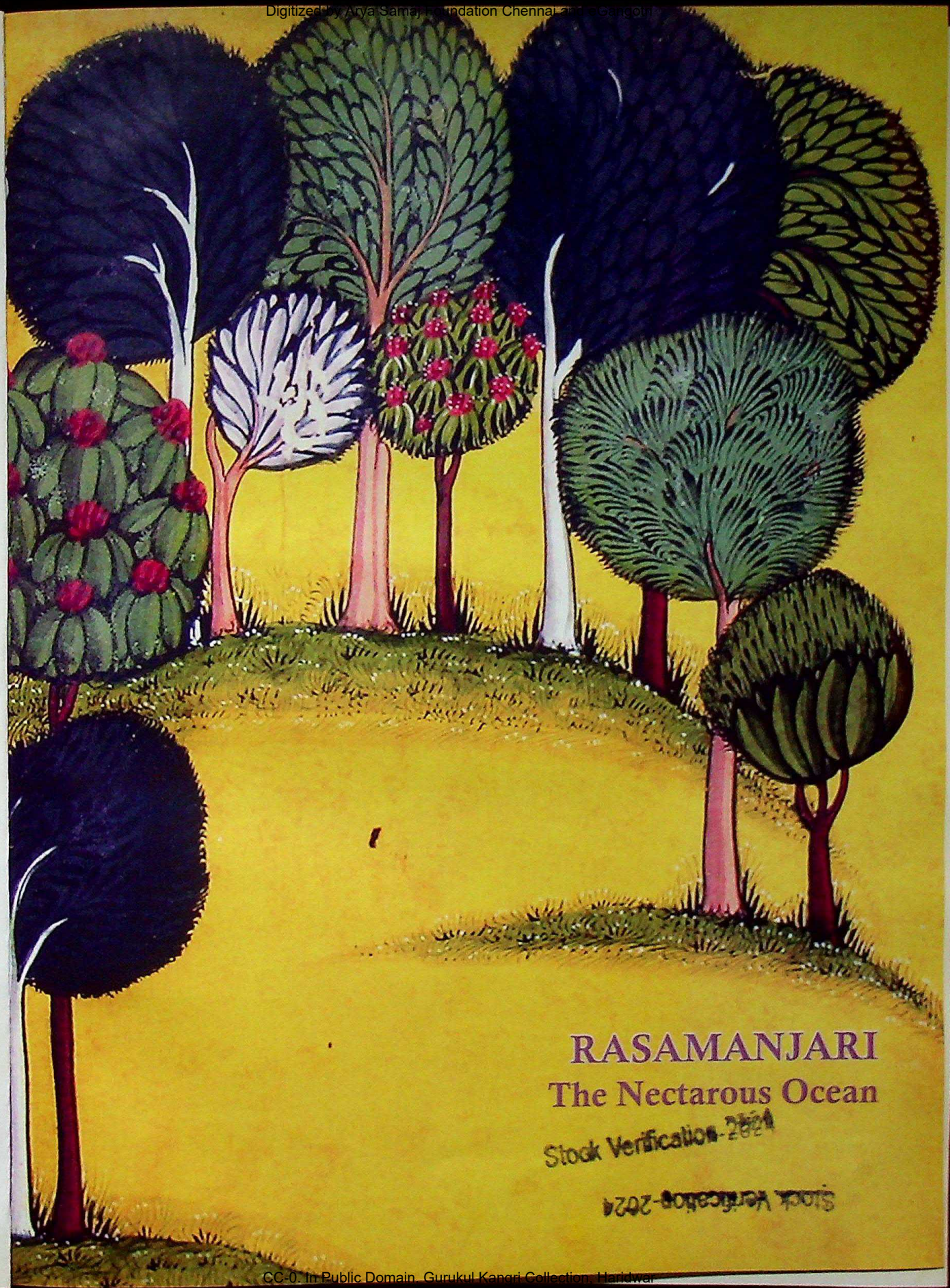

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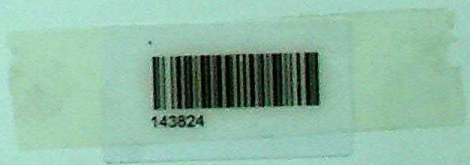

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For
Uma, My Wife

आत्मीयं चरणं दधति पुरतो निम्नोन्नतायां भुवि
स्वीयेनैव करेण कर्षति तरोः पुष्पं श्रमाशङ्कया।
तल्पे किञ्च मृगत्वचा विरचिते निद्राति भागौर्निजै-
रन्तः प्रेमभरालसां प्रियतमामङ्के दधानो हरः ॥ 1 ॥

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Preface

Rasamanjari by Bhanudatta has appeared in three series in Pahari paintings. First two sets were painted for Raja Kirpal Pal of Basholi by Devidasa and the third one was reproduced by Devidasa's son Golu for Raja of Nurpur. Appearance of first set was most probably in the Vikrami Samvata 1752 (the year counted by eyes, arrows , the sages and the moon) in the capital town of Basholi, then called Visvathati situated on the banks of river Ravi (Arievati). The painter was, by this time, well versed in the art of painting. King Kripal Pal ruled between the years A.D. 1678-93 and one of the volumes was completed perhaps two years after his death. Thus the work took many years to get final shape. It was completed on the 7th tithi of the Shuklapaksha of Magha in Vikramsamvata 1752 i.e. A.D. 1695.

Rasamanjari in Sanskrit text is a book on Nayaka-Nayika relationship, definitions and love-born situations, but in refined and serious approach. The erotic inclinations and the moods of heroes and heroines are described through classification providing the secrets and characteristics of joy of life in Rasa of exclusive poetic approach resulting in our catharsis. The painter has used Lord Krishna and other Bhagvata characters like Radha and Gopis to illustrate the desire, passion and love of human beings.

I was lucky enough to have access to all the paintings of this series in possession of Dogra Art Museum, Jammu. A part of this set is with Bharat Kala Bhavan, Varanasi and to my fortune this collection was also made available to me. W.G. Archer has ascribed circa 1680 A.D. to the Boston collection which he felt was the year when first Rasamanjari set of paintings was completed. On stylistic grounds this set is deemed to be done before the set I am publishing in this volume. Hardly a dozen of these paintings have ever appeared in print earlier. Dr. M.S. Randhawa published a few paintings in 1957 alongwith a translation of Sanskrit text of Bhanudatta. Mr. N.D. Sharma published an Art Album of Rasamanjari, containing six paintings. Jammu and Kashmir Academy of Art, Culture and Language published this Album which contained only three paintings published for the first

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time, whereas the remaining three had appeared world over, in various books and journals, including four pictures in 1966 in Times of India Annual.

Rasamanjari of Basohli, painted by Devi Dasa presented in this volume was, in fact, painted in about 21 years between A.D. 1674-95. The earlier addition attributed to him has inferior presentation, subjectivity, colour, tone, line and approach, as such I have my own reservations and compulsions to reject it in favour of the set reproduced from Dogra Art Gallery Jammu. Also Ahmedabad and Boston collections appear inferior before these paintings of the not much printed second set. Nurpur version, painted by Golu has different facial representations, clothing patterns and folk influences. Most of these paintings are inspired by his father Devi Dasa's work but are inferior in quality and class. Scholars interested in comparative studies can have a look at Kasturbhai Lalbhai collection at Ahmedabad. A couple of paintings in Jammu collection are suspects in my eyes and they look out of place. (See plates 7 and 8). Plates 1, 10, 19, 21, 33, 36, 47, 72, 75, 77, 78, 79 are genuine works but these cannot be treated as related to my collection of 70 paintings which are in only one painter's hand. This set will be complete only when about 25 other works see the light of the day.

Out of these 70 only 6 works have appeared in colour in earlier books. Also other paintings which I have included in this volume have not seen much of light. My purpose is to request the scholars to look for more and present a comparative study of the three versions to enable students of art to understand Rasamanjari and Basohli both.

I have made an effort to include maximum details from the folios to support the text and the spirit behind the painted faces in different moods, emotions, situations and actions. It is first ever effort to bring more than ninety works in print and I am sure my humble contribution will be accepted as a gift by all those who appreciate and love art of our world where realities and facts exist as our experience and not as fantasies and ostentations.

For the last 45 years, I was anxiously waiting for the complete set to make its appearance and my emotions were kept in captivity to translate in words the coloured versions of the variegated emotions of Bhanudatta for restless four and a half decades. Dogra Art Museum has rarely shown this complete set to any scholar what to talk of photographing it for print. My efforts succeeded and my involvement in serious works as noticed in my 2006 publication 'Khajuraho Unknown' allowed me to present this treasure to all the art lovers of our world. With the J. and K. Govt. accepting my request and permitting me to go ahead to accomplish my dreams, I have ventured into this project as an individual without

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consulting my other friends and scholars in the field and without financial help from Academies and Governments. This work of mine is for 'Rasiks', art lovers and artists to relish. I have not gone into the details of pictorial situations, the reason to my mind is that had I done so, nothing would have been left for the Rasiks to enjoy. I have let colours 'Laugh' and 'Dance' in your hands and for your eyes to enjoy. The great brush work and quality of art is exclusive Basholi idiom, refined, soothing to the eye and heart warming. Shakespeare said, 'love is not love when it alteration finds, and bends with the remover to remove.' This is what Rasamanjari gives us in text and pictures which are the wealth and creation of the great minds.

Art of expression applied in Rasamanjari for the enactment of dramatic episodes in superlative is realistically imaginative, dreamy and curing, because, it allows us to secure spiritual effects. Soul and body know their moment of reunion. Rasamanjari, paintings are warm in action and absolutist longings and yearnings of the lovers. We belong to this world which belongs to the Lord and when we directly come in contact with the Lord, all desires are fulfilled and we leave behind all worldly passions to merge into His great soul. The artist has found final ecstasy of belonging. Art here is symbolically compulsive and senses march forward to the reality of dreamy life where nothing extraneous meets our eyes. Epitomy of the bursting youth, juicy bodies of females, smelling life in full, are for exaltation of physical love where sensuous is spiritual despite the fact of misunderstandings, jealousies, suspicions, treachery, obstacles, impediments etc; and we meet animated subjects as seen and imagined by Bharata Muni, the great scholar of Poetics who inspired Bhanudatta, the author of Rasamanjari who decided to live in Basohli colours, where we are all taken to live in initiative into the insight and inspiring buoying supplications to accomplish our ends, in the world of desires with absolute freedom to enjoy the life as a whole. My presentation is not for provoking curiosity among lovers and critics of art, but this effort is for bringing the hidden and forbidden before their eyes to satisfy the longings of all those who have waited for 312 years to come face to face with the reality of secrets of life painted in Basohli Rasamanjari.

New Delhi

—ONKAR RAHI

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Acknowledgements

I am indebted to Dogra Art Gallery, Jammu for allowing me access to all the paintings of Basohli style including Rasamanjari folios of the reserve collection and permitting me to photograph and publish the rarely seen gems of brush work.

I express my gratitude to Bharat Kala Bhavan, Varanasi for the generous help and association with my ambitious project.

I thank Government Museum and Art Gallery, Chandigarh; National Museum, New Delhi; Victoria and Albert Museum, London and Riet berg Museum, Zurich for permitting me to include some rare paintings in my research work.

I want to thank Mr. Vijay Sharma of Chamba, who has assisted me in photography of Rasamanjari details of Dogra Art Gallery, Jammu.

My publishers, especially Shri S.K. Malik, Managing Director, National Publishing House, New Delhi, need to be thanked for taking the onerous responsibility to publish the Pahari Miniature Painting, multi-volume consolidation of which Rasamanjari is indeed, the most important subject in classical tradition of Indian painting.

And finally, in a work so heavily dependent upon the beautiful female, I would be remiss, if I do not mention my wife, Uma and my daughters Aprajita and Parijata who have always supported me in my ambition related to Art and inspired me by allowing me freedom to travel alone with my camera without seeking financial help from the Government or other organizations.

—Author

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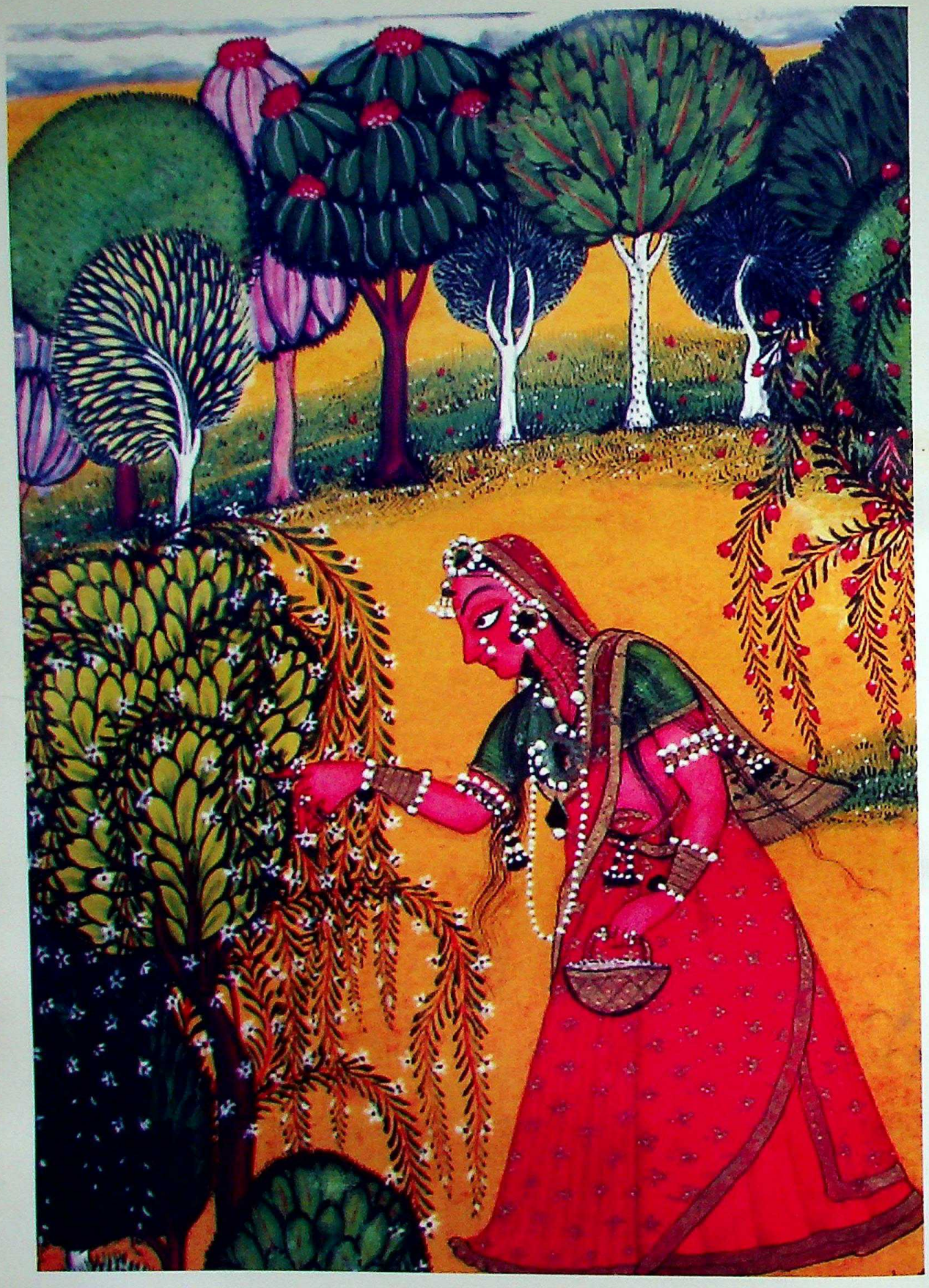

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Basohli Rasamanjari

Pahari Art is the mirror of life, and a great part of the fascination of tradition in art is that where the great upheaval of history could not cloud the hill states giving Pahari miniature artists a breathing space in the open where love and nature were having a live-in-arrangement. Action and thought is not independent here, but the style is "abrupt union of actual transcendental." Some pictures are fascinating because there is a touch of hysteria in love and union, earthly and divine both.Pahari artists in portraiture have taken real life models even in divinity descriptions and displays with unalterable patience and an ever-fresh inspiration and at times have shown renewed interest especially when designing the mystery of eyes stretched upto ears, and added with it were special effects of real light. Radha Krishna meeting in a bower is conceived as a beautiful piece of series of art work, free, firm and revealing. Life is chained by the brush in colour and then freed. Artistic approval is intense giving startling impression of life. Never have these artists compromised with their sense and soft style and we notice outlines lost in the delicate fusion of peculiar to Pahari colours which add to the great beauty of the colour effects. We can grant these works "The immaculate conceptions and imagination." Innocence and sweetness characterize the vision of the Nayikas, wedded or virgins, in love. Eyes reflect astonishment. The temper of Pahari art should be studied mainly as philosophical and mythological thought. In most of the miniatures based on literary tradition, love has won the day. We meet artists who are fully disciplined without defiance of the social or ethical codes. Since most of the works are anonymous, the greatness of the individual artists has to be measured in the emotions expressed in colour. The moods and the feelings of the artists, are the language of colour in these miniatures. Love for countryside and beautiful landscape speak about the greatness of the unknown artists. We notice a wonderful insight into character and details of inner lives of men and women, gods and goddesses appearing in human forms. Artists are ever careful and minute in detail and the works are superior to anything contemporary both in workmanship and expression. Pahari miniatures have concise and vigorous drawing and superb colour schemes.

Nayaka, Rasamanjari, Basohli, A.D. 1695

Kangra and Basohli are a part of history, especially Kangra with one of the strongest forts in northern

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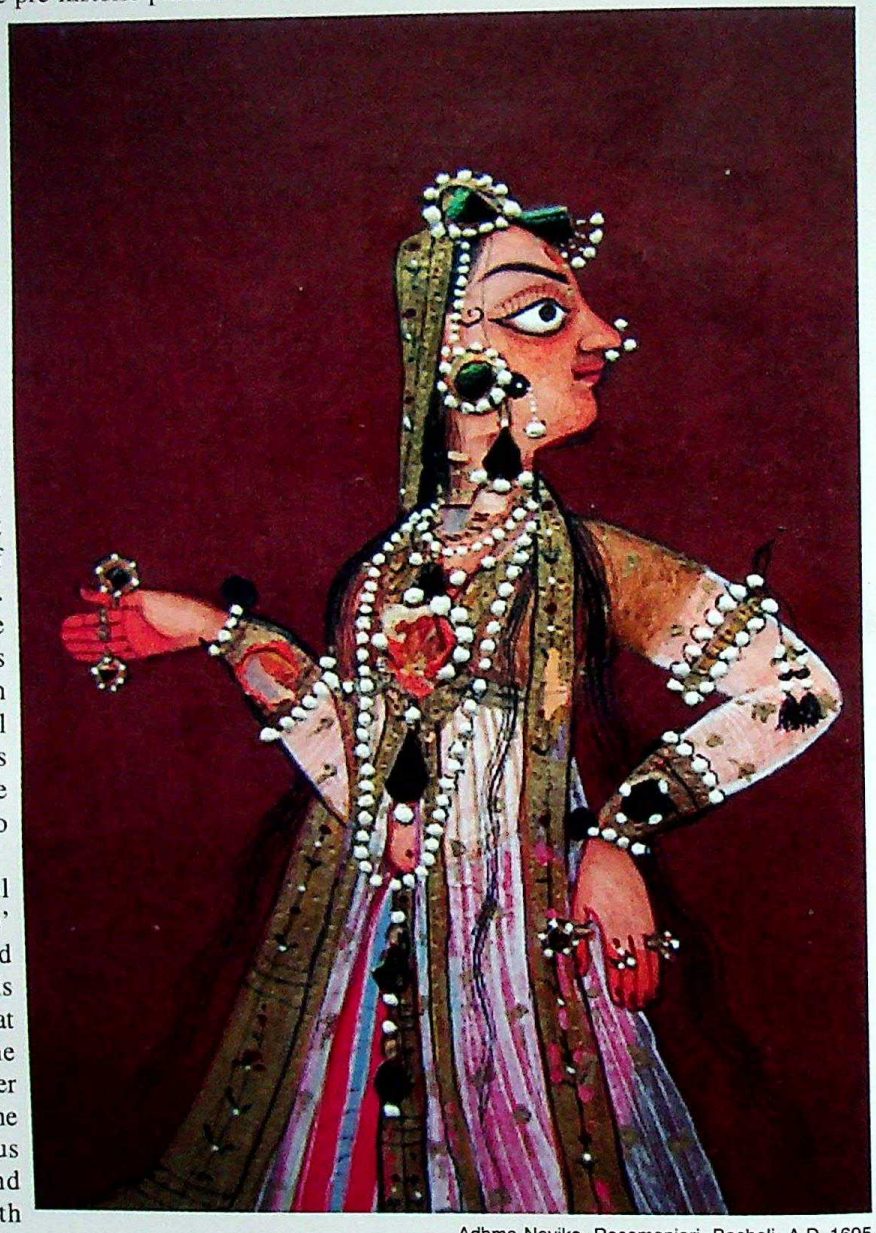
India has five thousand years of cultural heritage supported in evidence from the Mahabharata epic of great reverence for the Indian generation and Pahari art has been enriched by the great philosopher, saint, political hero and the God of Lilas of mysteries and love: Krishna, who is the spirit of Basohli and all Pahari miniature art despite the fact of numerous other Sanskrit texts depicting varied themes from love to separation and music to the pre-historic puranic heroes and their romances. Basohli and Kangra Pahari art has the soul of the great Sanskrit poetical works and Shringara tradition based works of Hindi poets along with the masterly scriptures and ancient classical works on way of life, art of life and education.



Adhma Nayika, Rasamanjari, Basholi, A.D. 1695

Pahari art is a culture where we find the painters following suggestions and guidelines laid down in the ancient texts on painting. The artists have endeavoured successfully to capture the soul of the theme of the text taking art to horizons of unexplainable depth. Appearing realistic to the casual eye Kangra art is conceptual in depiction resulting in various actual and abstract elements spelling infusion of the quality of life into representation.

The famous classical work '*Vishnudharmottara*' deals with the theme related to '*chitrasutra*' where it is provided that art must aim at the study of mood of the nature of the subject under brush. Representation in the art of painting of various subjects is widely and elaborately dealt with providing guidelines for depicting human figures in various postures and stances, through gestures and facial expressions based on real life. Manners and idioms related to the depiction where Royalty, warrior ascetic, dancer etc., should be within the prescribed sutra. Limits were traditionally followed to the word and line. Pahari painting possesses the classical qualities imperative to the detail of the requirement of event or the theme of a couplets or action in drama. We have found Pahari art of early stage with facial types of the female figures which have angular physiography. This style is nowhere seen in the Mughal painting.

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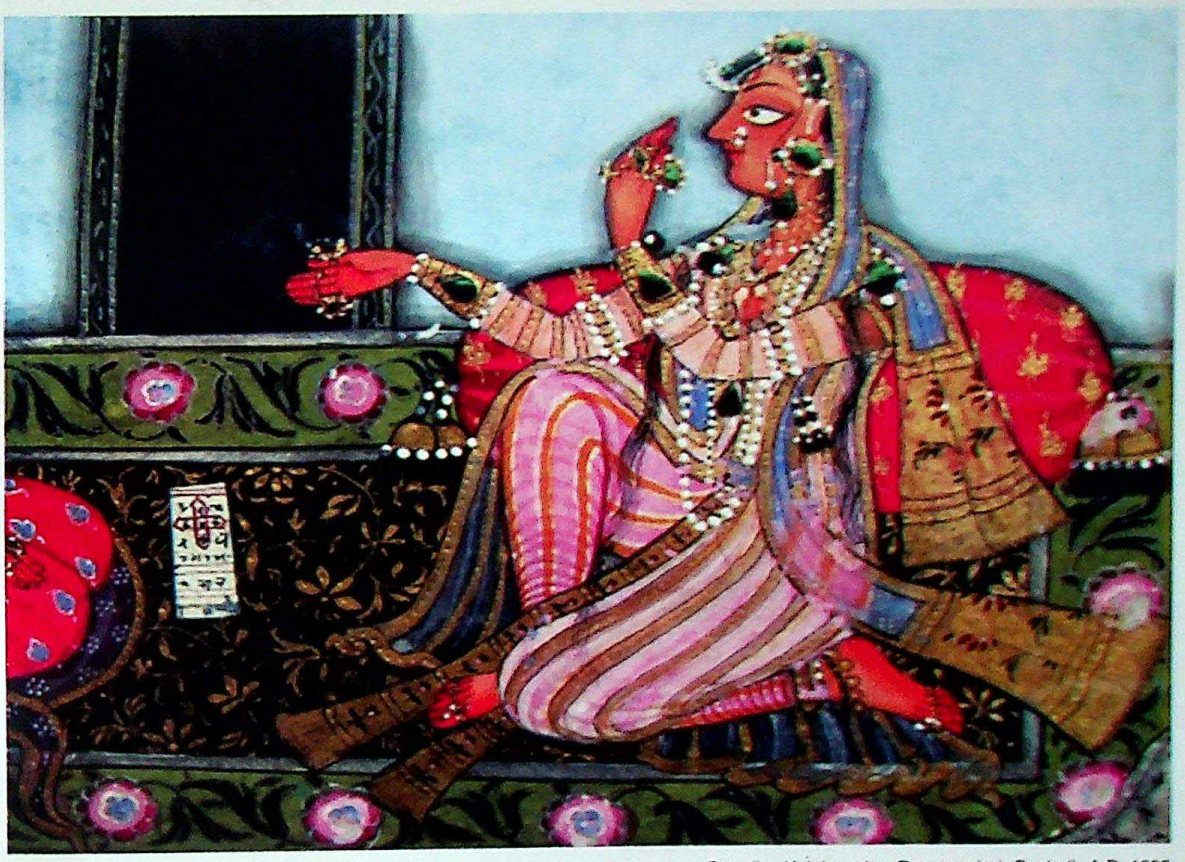
The figures have sinuous treatment which adds to the delicate and lyrical feelings of the compositions. Subtle, skillfully modelled faces of Guler-Kangra idiom, with facial formulae coming from real life are born of patience resulting in finery and grandeur, stylistic and restrained, yet distinct. The technique of Kangra-Guler-Basohli combine gives us charming colours and expressive line where the colour is not used in traditional naturalistic manner but in contrasts of colour in balance and skill.

I can't resist quoting Albert Aurier, inspired by Gauguin, who wrote, "the task of painting is to decorate the walls of a building with *thoughts, dreams and ideas.*" How true it appears in relation to the Pahari art! Paul Gauguin said about art of painting. 'And remember...the important part played by music in modern painting. The colours vibrate like musical notes, capturing that essence which is most widespread in nature and yet most difficult to catch its interior energy.'



Praudha Kalahantrita, Rasamanjari, Basholi, A.D. 1695

Our tastes, aspirations and beliefs are basis of our literature which perpetuates our cultural traditions. Symbols are imagined in our mind and definitive meaning of these symbols is endowed to us by literature which deals with the life and mindset of the times. Symbols when emerged in words and put to test in colour reach a stage where concrete expressions are visualized. A painting is born. For expression of ideals of religious faiths and complexities of life in philosophical speculations created by deeper mysteries of life we seek the blessings of the lords : Vedic and Puranic, parables and folk tale oriented that strengthen our faith, devotion and self-confidence.

The Shilpa Shastra deals with the techniques of paintings and sculpture by laying various norms and principles which when related to poetry a set of percepts about form of expression, structural beauty, the adverse effects along with ornamentation rhetorically control us and the great epics in colour appear in

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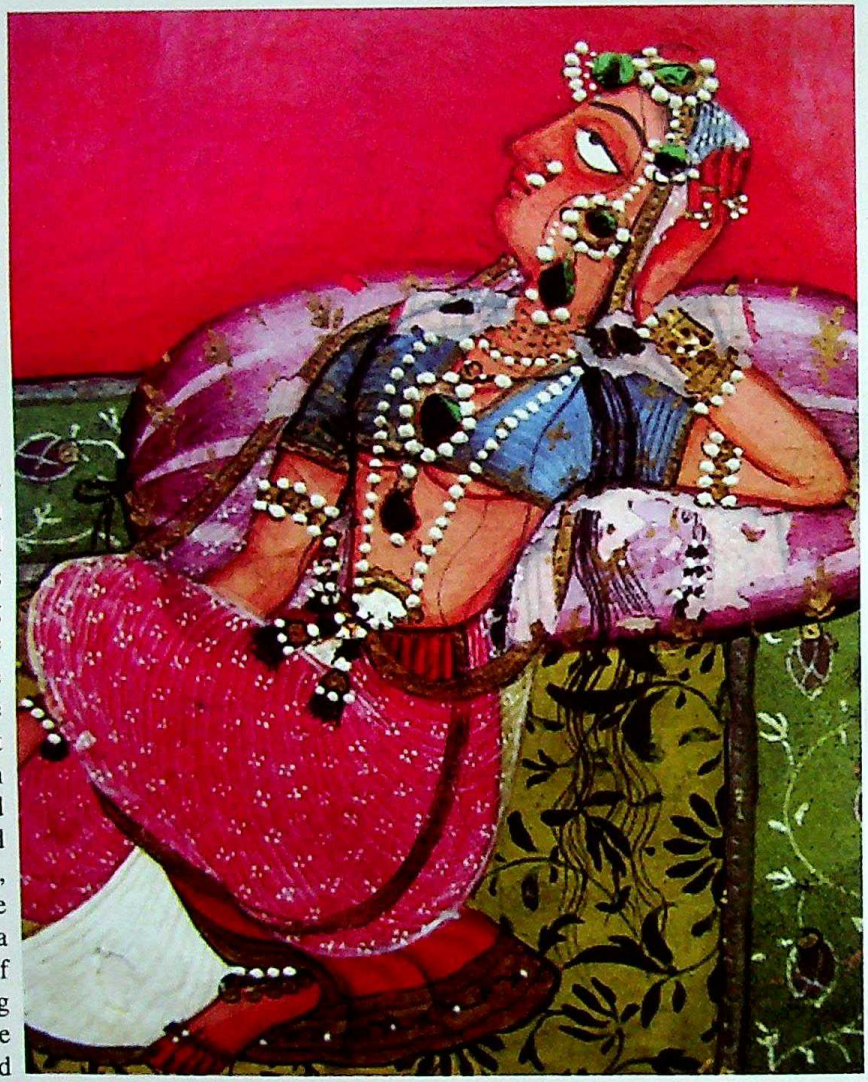
thought and then converted into a complete picture in speech silenced.

The moods of feelings in Pahari style of miniature paintings are actuated by the artists where literature is the basis of their composition. In fact colours provide decorative patterns which emancipate us of our over charged feelings, truly purgated. These miniatures are representation of *Bhava* (sentiment based on incident) and *Rasa* which, when supported by rich palette giving expression to symbological significance create a panorama of abiding beauty. The Indian tradition of Poetics is not different from western theories but the Poetics by Bharata Muni has more and more of philosophy.

Bharata Muni's Natyashastra provides norms for all forms of art including literature and painting. He attributes to Poetic elements of characteristics, faults and embellishment (Lakshna, Dosha and Alankara). Bhamaha gave the embellishment or Alankara element the status of independent discipline. Anandavardhana (c. 850) and Abhinavagupta (c. 985-1015) stressed on emotions and imaginative thought. Dhvanikara and his school (early 8th century) stressed that the essence of poetry depends on its expressed as well as unexpressed contents. The above scholars combined in one give us a set of theories based on 'alankara' , 'rasa' and 'dhvani' and when this set is applied to the art of painting we meet the visible community of interest. The moods and feelings of the painters are not different from those of the poets. In painting rasa needed emphasis in decorative and suggestive depictions i.e., alankara giving importance to certain aspects of Bhava relating it to employment of judicious line and drawing basically exhibiting the aesthetics in theme and colour to appeal the viewer to the core of his heart and at the same time leaving behind a mental image. The Bharata Muni code (9th century) gives Bhavas a direct alignment with colours. They get related according to the treatment of various emotions. Poets are visionaries; they speak the language of imagery and symbolism and this happens to the painters also. Poets don't aspire for pictorial responses but these responses by and large exist laterally. The Pahari miniature painters followed the poetical theme when nature could not provide all that they needed to complete a picture.



Virahani, Rasamanjari, Basholi, A.D. 1695

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The Nayaka-Nayika of Rasamanjari of Bhanu Datta and works like Rasikpriya, Rama Chandrika and Kavipriya of Keshavadasa provided enough for generations of Pahari and Rajasthani painters to give us the art of religious themes where Radha and Krishna dramatized the new form of revolutionary Pahari paintings with widely charming and seductive posture. Krishna's flute added to the melodious music of the river Yamuna where appealing, imploring and accusing Gopis in love would search for their love which Jayadeva described in picturesque details, piquant tableaux and striking imageries. The Pahari artists had this richness to depict in colour and enrich it with their vision where beautiful round-faced

Virahanivedna, Rasamanjari, Basholi, A.D. 1695

Pahari girls joined the Lord of amorous behaviour Krishna in colour. Devotional aspects of Vaishnavism in poetry of Himalayan colours expressed different emotional and social environment from the original lyric of Jayadeva duly dominated by the local colour and folk influence without harming the eternal theme of love. The paintings in Kangra Pahari miniature style are in fact poetry of the great poets rewritten in Pahari terrain with greater zeal and understanding.

Keshavadasa (1555-1617) has dealt extensively with poetic figures, poetic conventions and their virtues not overlooking the faults therein. These themes enriched Pahari Painting. The painters found stock-in-trade in love, separation and union which were based upon established poetic conventions. Keshava himself was a good student of colours and he is the only Archarya (scholar) of Brajbhasha who was graded as a great master of sound classical knowledge of Poetics.

Indian art till early 20th century was confined to conventional views but the sudden appearance of 17th, 18th and 19th century Pahari art from the Punjab Hills under the shadow of the western Himalayas, profoundly modified the conventional approach. The Pahari miniatures revealed an artistic tradition entirely different from that of the Mughal miniatures. Hill States, feudal courts, noble families with religio-

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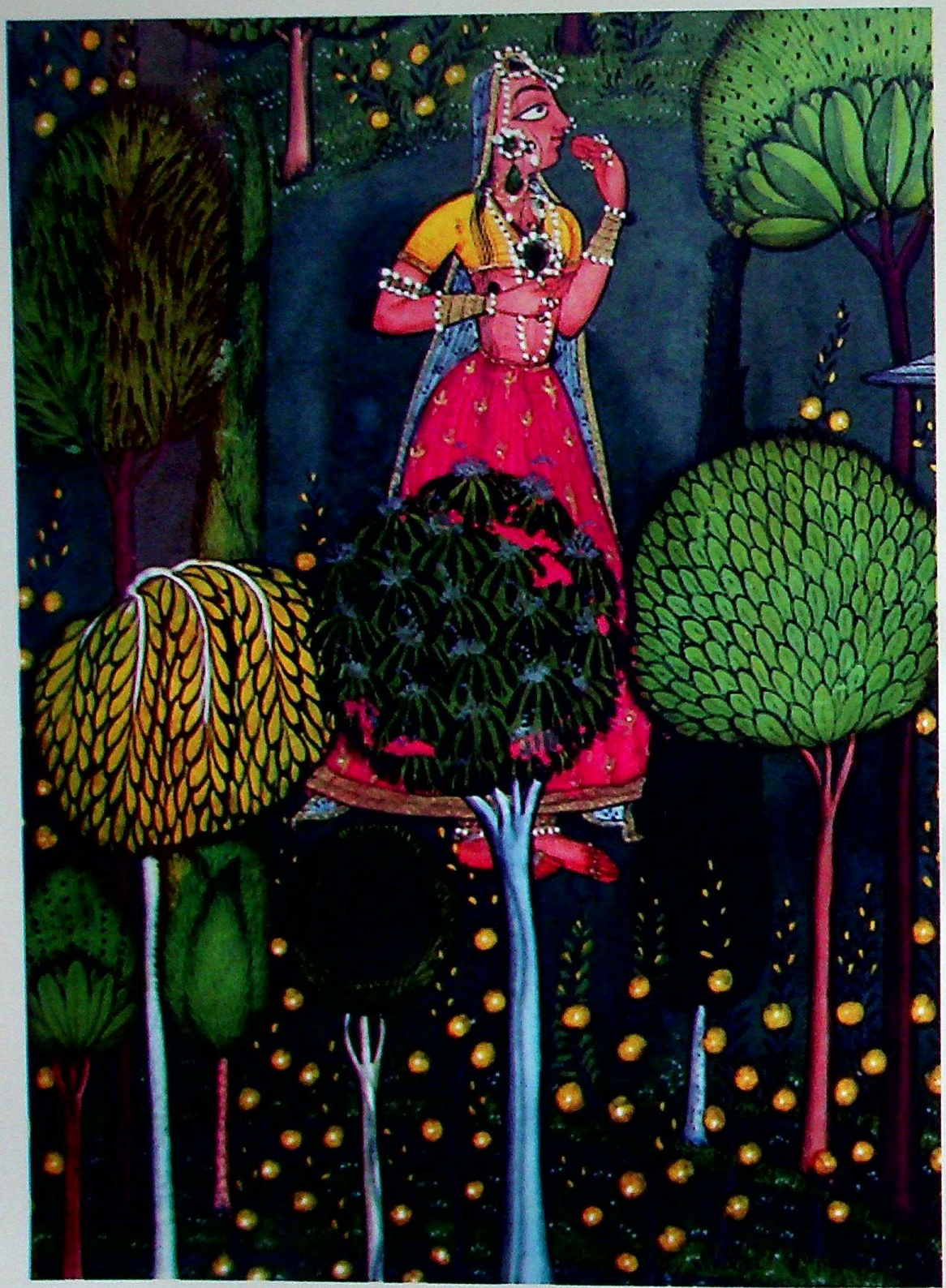

Madhama Adhira, Rasamanjari, Basholi, A.D. 1695

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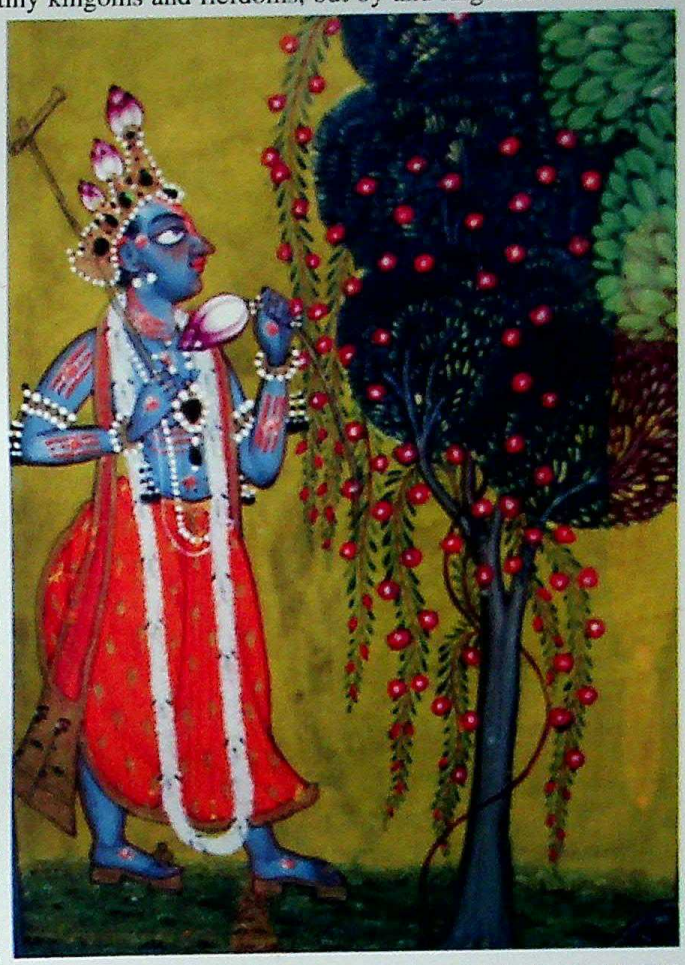
cultural aristocratic tastes extended from the valley of the Sindhu river to the springs of the Ganges in Tihri Garhwal. Various state and District Gazeteers single out about 42 states where some or the other tradition of painting flourished. The miniature painting of Kangra, Kashmir, Chamba and Basohli was supported by monuments of individual styles of architecture and sculpture reared and developed by the groups of certain elite classes nestled in the mountainous terrain unaffected by the aliens till the Mughals started their attacks to gain control of these tiny kingoms and fiefdoms, but by and large these states had comparative independent life, despite the fact of rivalries and internal feuds overshadowed by healthy rivalry in various fields including painting. Moreover, the setting of these regions is idyllic which helped the growth and development of art, especially miniature paintings. The hill terrain bottled between western Himalayas and geologically ancient Shivalik ranges created ideal opportunities for the revival, upbringing and growth of art. Whole of the area covered by valleys and mountainous habitation is romantically beautiful with Ravi, Beas and Satluj rivers flowing through these principalities supported by numerous tributaries and ravines creating a spell of heaven on earth while undulating hillocks, foothills and high ranges are constantly in view. I need colours, brushes and canvas to express my love to hill rivulets, nestling village landscaped in dream land, green meadows and widespread pastures, stately deodars and not so lofty pine trees, mango grooves, shrubs, flowering plants and creepers which complete the enhancement of the scene worldly and divine in mass and spirit. And all this was sufficient for my ancestors to paint for love and perpetuity.



Nayak Gurumana, Rasamanjari, Basholi, A.D. 1695

Art borrowed themes from religious Hindu classics and the popular poetic literature of love in these miniatures which gave these themes embellishment by the resources of art not for descriptive realism but for inducing a poetic trance. Artists applied the rhythmical qualities of line for achieving a sense of cadence, and colour was used symbolically as suggestive of prevalent mood. Even landscapes got treatment as forests of symbols in which each image—tree, flower, rain, birds and animal—contributed its fill of poetic suggestion.

The sexual symbols in a society puritanical in nature in fact were not a result of conscious effort whereas repression of normal emotions in a society could always find place in the form of erotic approach where some sort of release of the suppressed impulses could be seen as a healthy presentation. Intensity of feelings in paintings has provided sensible themes and we meet beauty unclassified and love in its naturalness.Pahari art has the spell of divine realization which dazzled the populace through the asceticism of the mystics and this led the feudal chiefs to bring divinity to art.

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The reliance on God as inspiration behind the universe had an impact on the Pahari art that was acquired from the essence of poetry, classical tradition and ritualistic approach to life where young lovers were deities and incarnations of gods. Love had become a light to keep the flame aglow in the distant hills. The message of love echoed in the hills in tempestuous storms and thunder over the serene lush green valleys and the lofty mountains.

Strange, it may appear, a series of Rasamanjari consisting 60 paintings was in possession of Padha Kunj Lal of Basohli who presented this set to J&K Chief Minister and the Chief Minister handed over this possession to the Dogra Art Gallery, Jammu before his death. Also, he handed over 47 paintings of Nala Damayanti to Dr Karan Singh. As I have stated elsewhere, the Brahmins of hills were the real patrons and dealers of art and they used the artists for their own financial benefits and sometimes showed genuine love for art. We find the style of this series closely related to one painted by Devidasa. A part of this series was sold to Radhakrishna Bharani who was an art dealer from Amritsar and some of the paintings of this series landed in various museums of the world through A.K. Coomaraswamy. We have few of these works in the Victoria and Albert Museum, Boston Museum, Dogra Art Gallery and Srinagar Museum. This proves that Rasa- manjari was an extensive series as numerals on its existing folios indicate. Had the king constituted an atelier, the paintings could not have landed with Padha Kunj Lal.

Mugdha Svadhinapatika, Rasamanjari, Basohli, A.D. 1695

Basohli idioms with Pahari trees, turreted architecture, small slim cattle, grace and elegance of figures and features of Pahari origin had the originality of Guler when the hot glowing colouring and savage vitality of older school started mellowing down with the passage of time where new clothing patterns were dominating the changing society. Early Basohli is a mix of Guler-Kashmir

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feature. I have discussed elsewhere the Nepal, Ladakh and Kalpsutra tradition. Why can't we accept that Kangra-Guler-Basohli had its own distinct idiom with local variations. Bharmour Kothi, wood panels of Chamba Museum present a folkish style, which we notice in Basohli works of miniature painting.

Literary works selected for pahari miniature art are related to history and mythology and this compels us to call the Pahari style dominated by historical painters. Pahari art presents cultural taste of the people of the valley. Creative genius is seen in the use of lighter and gayer schemes of colour. Despite the fact of feudal patronage there is no quintessence of aristocratic feeling because these miniatures are so full of culture that pompousness and artificiality of kings is diminished by the beauty and tenderness, deep feelings and a penetration which divines the innermost truths of the simplest forms of life supported by a perfection of workmanship by which everything handled by the artists was clothed in beauty.

Madhama Adhira, Rasamanjari, Basohli, A.D. 1695

Pahari miniatures convince us of masterly approach when we study the deep richness of colouring and the atmospheric contours of forms in Basohli style and lighter colour and soft outlines of Guler and Nupur styles. These styles speak of simplicity, benevolence and affectionate nature of the artists known and unknown. Our eyes open out at the splendid and decorative colour schemes and open air settings. The tenderness of brush-strokes speaks of keen observation and merit of the painters. Pahari art has quality of an extra ordinary winsomeness and paternal tenderness and controlled passion which speaks of unbroken sequence of happiness and success of the artists in continuity for more than two hundred years.

The study of countenance of subjects painted gives us proof of the penetrated study of the character which we notice in round faces, sharp noses, divine lips and mouth and foreheads of receding and at times flat and

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Sakhi, Roopgarbita, Rasamanjari, Basohli, A.D. 1695

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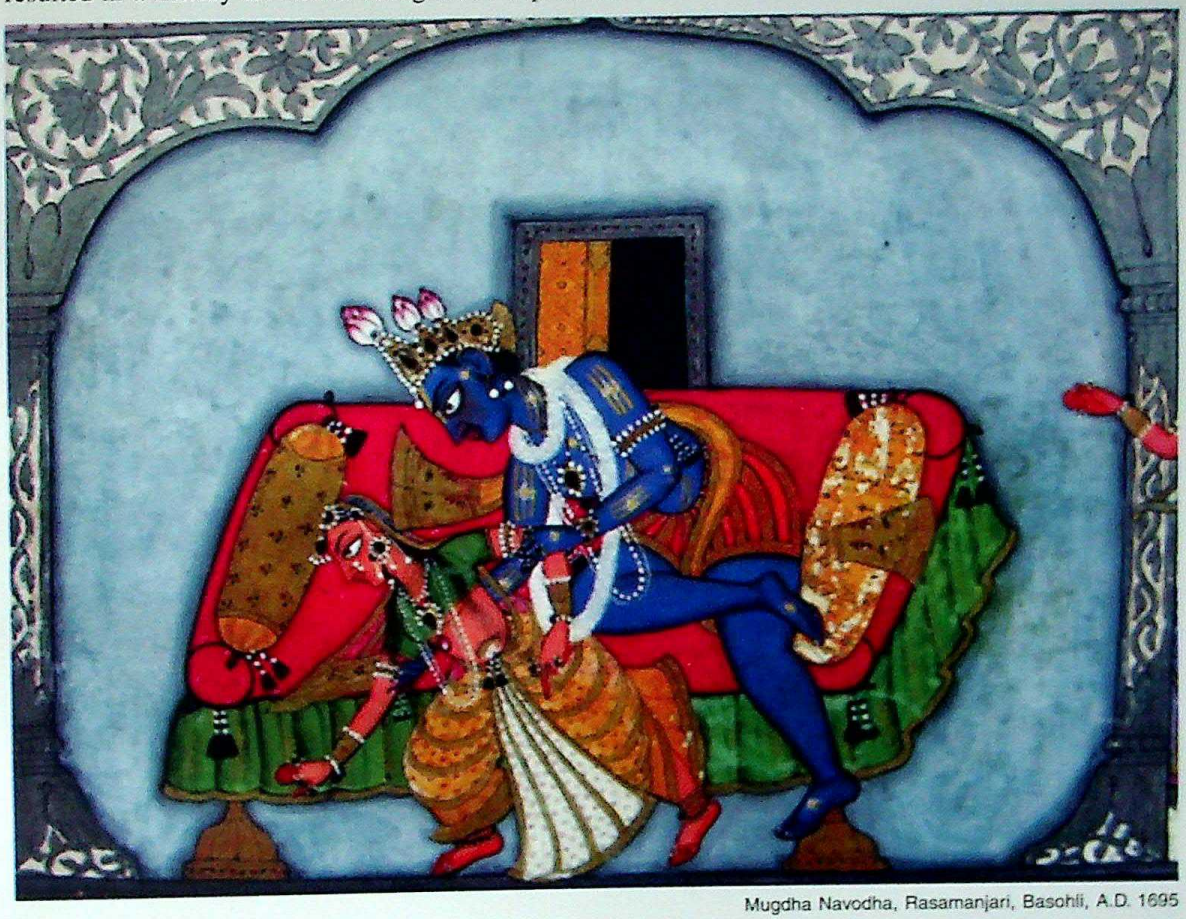
protruding nature in Basohli miniatures. These painters were good thinkers and while painting the literary themes like the Rasamanjari, they adhered to the scholars of Sanskrit and grasped the meanings of each couplet or Shloka detail and translated it in colour. Their capacity to learn and produce results was remarkable. Great artistic judgment shows their intimate relationship with scholars of repute. Sanskrit was at that period of time, the language of the Brahmins who were Rajaprohits and astrologers, music teachers and priests, masters and Pundits presiding over schools of traditional studies. This relationship resulted in a literary art rich in thought and expression.



Mugdha Navodha, Rasamanjari, Basohli, A.D. 1695

A wave of romanticism in these miniatures is based on Sanskrit Text and the lives of the princes and their consorts and mistresses. Charming faces and survival of aristocratic ways of life is the effort supreme which is shown in the divines in naturalness and ascetic classicism. Renderings of scriptures in colour are spirited fine historical fit themes for a noble art retaining its purity and precision in drawing.

Turning to Basohli, a small village on the right bank of the river Ravi we meet a treasure of rich art of 17th and 18th centuries. We have evidence that the Chamba King had attacked, in 1770, the principality of Basohli and destroyed the town. This could have united Basohli and Chamba artists.

Basohli artists mostly used red, yellow, blue and other unmixed simple colours which confuse us of Gujrati and Rajasthani influences. Basohli art is active live art despite the fact of delicate details missing. Mr. N.C. Mehta has pointed out in printed words that Basohli art is simple but inspiring in theme and subject details. As compared to other branches of Kangra art, Basohli is little rustic but this rustic element makes Basohli unique and original. The style is forceful, genuine and the colours, at times are bold. The special effects of the colours are forceful because of the human figures which have large eyes,

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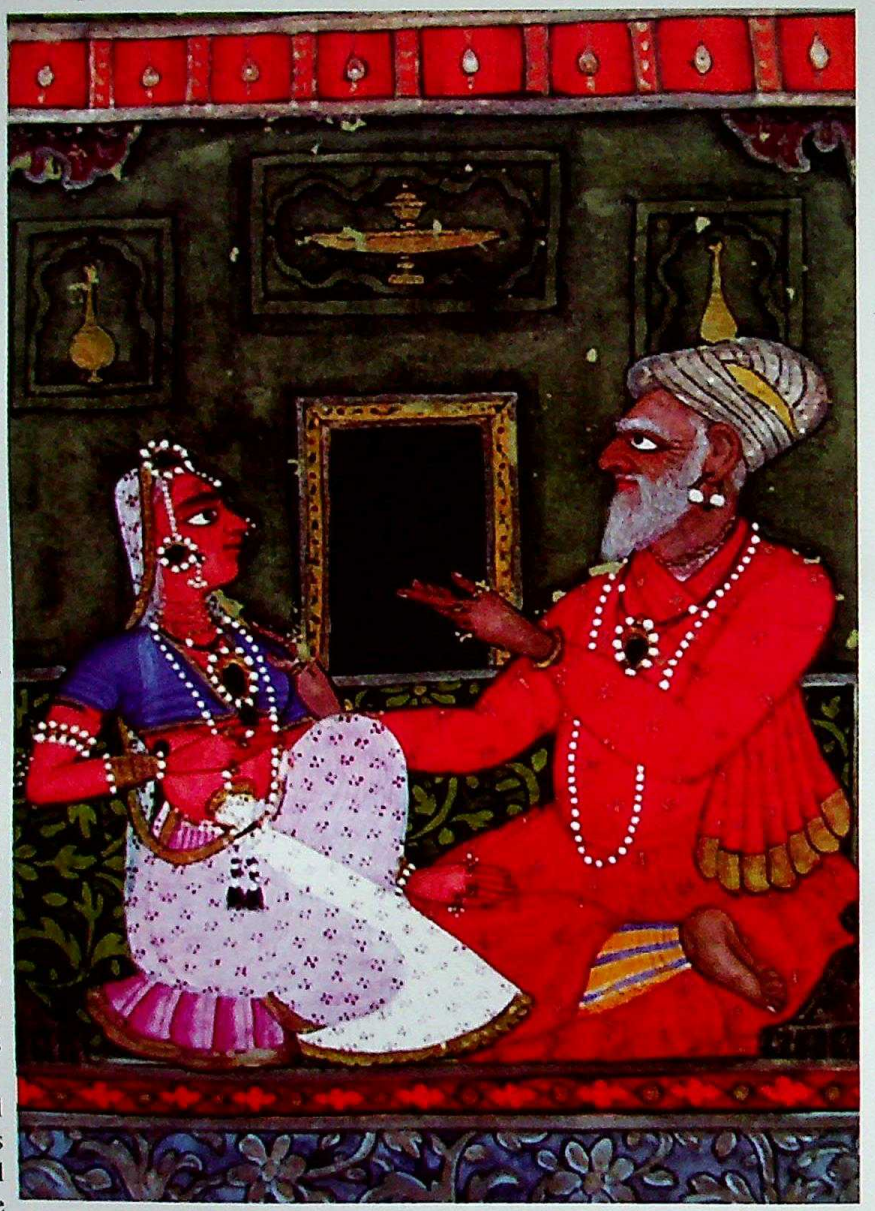
full bloom cheeks, receding foreheads making the works a lotus among flowers. Line and colour spark of the inherent strength of Basohli art. The unique feature of some Basohli works is the use of shining green wings of the beetles in pieces. This style was developed in 17th century.

The Sanskrit manuscripts from 12th century onwards find their colour matching in our miniatures which were not born of sudden eruption of a volcano: Process is tradition-based and traditions appear and disappear like dynasties of rulers where a dynastic Akbar the great is replaced by the East India Company after a gap of decades and hundreds of years.

Pahari art by any standards in early Kangra-Basohli form was the result of a tradition. Non-existence of individual portraits and paintings before Basohli idiom is misleading and one must accept the fact of folk art of painting, including murals existed much before the feudal lords and fiefs brought artists to their courts.

Folkish forms existed but one must keep in mind a fact that in any given age art of mature individual creations exists. We know popular elements of art in hills were clearly noticeable; we discern such a tradition in temple art based on line and drawing work. If so, colour was also used. Tradition of original colours and gold used in Pahari miniatures could not have appeared at Basohli as a sudden dream gift.



Parakiya Pravatsyatpatika, Rasamanjari, Basohli, A.D. 1695

Before Basohli of Kirpal Pal, portraits were much less in demand because facial features and other traits were modelled around real Pahari people and hardly do we find earlier illustration unmatching with the new. It is interesting to make a detailed study of three 'Rasamanjari' series of Basohli and Nurpur origin. The first series could be related to the 1674-85 period or 1695 as mentioned on the work. In the early fifties of 20th century, Padha Kunj Lal of Basohli, a Brahmin had in his possession quite a few Basohli paintings now with the Dogra Art Gallery and another collection of Nala Damayanti which he presented to Dr Karan Singh. This is evidence enough of the art flourishing and existing in the houses of ordinary Brahmin priests where

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elders either were painters themselves or who encouraged art. The Rajas don't come in the picture frame of such a heritage. The Victoria and Albert museums apart we can study some works in the Boston Museum. Coomaraswamy and Rothenstein collections were purchased from Amritsar, Punjab dealers who sold them for profit, but whom, one can't establish. The Devi painting series of Basohli could be of earlier origin. Radha Krishna, Nayaka-Nayika, Bhagvata, Ragamala etc., are supposedly painted in Raja Kirpal days (1690-95). It was artists' passion or king's zeal, does matter little because evidently this period is responsible for bringing some dated paintings to the notice of art lovers, the world over. The year 1695 gave birth to Kripal Pal's 'Rasamanjari' and its completion by the painter, Devidasa with the blessings of the king to evoke the lords of heaven. 'Rasamanjari' was an accomplished work in a fully developed style showing experienced artists who were assisted by the less skilled artists also which is evidenced from primitive vigour seen in certain illustrations. These artists were skilled in architectural drawings and proficient in many other artistic skills. Intricate designs of paintings and jewellery show the spark of skilled hands. Local Tarkhan chiteras performing such jobs is possibly a hearsay only. Chitera or chiteras is a common word used for painters of a category. I differ and disagree with all those who state that Tarkhans in such principalities were got trained by the kings of Basohli, especially by Kartar Singh to provide regular services. Marwari influence is directly linked with such training programmes. It shocks me because Kangra and Kashmir artists were skilled in manuscript illustrations and the novice boys trained by the Rajas could not have provided the work of great masters. Painting is a natural gift and stray lessons in art can't produce painters of the calibre that Pahari miniatures are associated with.

The Indian deities are painted in classical style and often in mature and measured hands. Native talent was available to give lessons to the Mughal court artists which can be verified by the number of Hindu-Panjabi artists employed by the Mughal courts. Why give Tarkhans the role of genuine born-painters? Who alone created marvels like the Masroor in 6th to 10th century, Baijnath in 8th century and carvings of intricate designs in the Kangra fort dated to still earlier antiquity? I don't have to convince scholars about the norms of the art for the sake of art. Kangra-Basohli miniatures belong to this category. The royals must have at times encouraged art but that was not the end of it. Even though we have no evidence of existence of exclusive prestigious cultural institutions, yet the sculptural traditions in these areas speak of qualified and experienced artists on work.

Ratipriya Praudha

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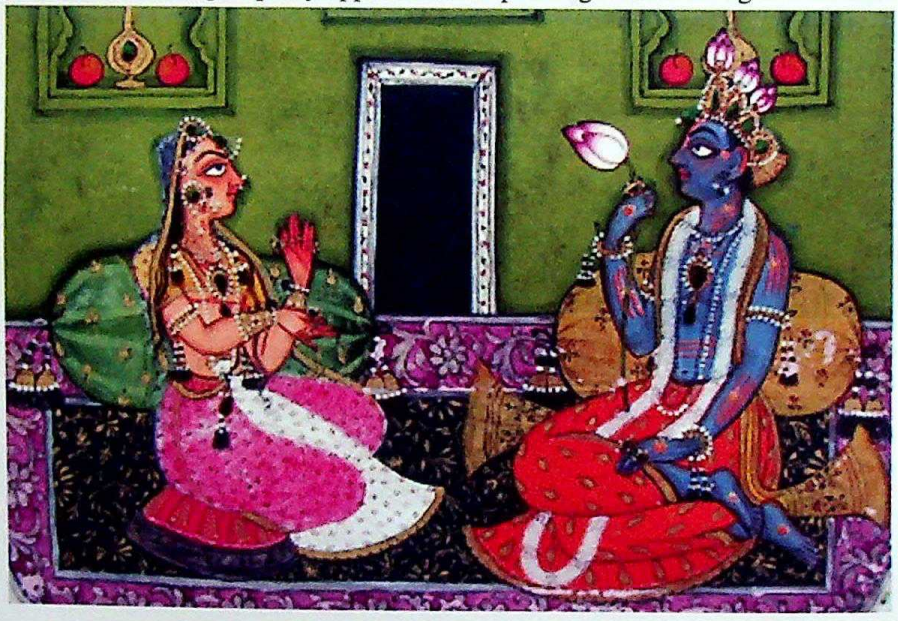
Basohli School (Kalam)

Basohli was an established art style and no incontrovertible proof or evidence is needed to relate it to outer influences of imaginative superlatives. Those who evaluate art on conjectures need lessons on basics of the art, especially art of the remote areas. Kashmir scholars were well read and Basohli, Chamba, Kangra had a historical tradition of scholars who educated the kings and artists. Even today I find people like Dr Karan Singh who with their scholarship can guide a thousand scholars on Indian mythology. We must appreciate art on merits of colour, use of brush, subject depicted and total disposition of the artists.

King Dhiraj Pal of Basohli (1695-1725) was a patron of arts and traditional literature. He inspired his artists with his knowledge of the Puranas. Paintings of his period and that of his successors give us figures of slender, lithe and willowy variety. Delicacy in sensuousness and movement and rhythm of limbs, smooth limbs, especially legs, wholesomeness in drawing, subtle and soft approach to portraiture in manner, gestures, lips, live faces add to the originality for which Basohli is famous. The beauty of necks, shoulders and upper limbs is based on the Shilpa Shastra teachings equally apprelicable to paintings and drawing and Basohli excels in this field. There is naturalness in female exposures. Dresses have originality of design and a lover of art when glances at the total effect will have a heartful of sublimity in thought, mind and soul.



Manoratha, Rasamanjari, Basohli, A.D. 1695

The traces of the western Indian style and Gujrati-Jaina style are seen in various types of manuscript illustrations but this tradition is limited to Gujrat and Rajasthan only. A remote possibility of matrimonial alliance of Rajasthan and Pahari families could have a bearing on the art of miniature portraiture in both the areas. The fact that the Lodi Sultanate (1451-1575) had a tradition of such art works is noteworthy. The north Indian art and Lodi Sultanate art need some scrutiny. The Mughal influence on Rajasthani art is not deniable because Rajasthani art accepted the

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broader framework in patterns through their Mughal overlords. Scholars like Karl Khandalawala are sure that 'a similar phenomenon is not to be found in Pahari states.' Art patronization was uncommon in the Pahari region in early fifteenth century but this does not mean that Pahari painting was not in existence. The Pahari rulers did mix up with Rajasthan and Mughal princes as their subordinates or relatives but affording the employment of artists by tiny state rulers of hills was unimaginable. Artists always looked for patrons at this period-stage of history but it did not happen in the hills. I gladly agree for the first time with Karl Khandalawala that, 'the visits and travels of the Mughal, Pahari and Rajasthan artists to each other's area could have some influences on paintings but such work is not in the category of Pahari Paintings, a fact often overlooked by most writers on Pahari art.'

Anya Sambhogadukhita, Rasamanjari, Basohli, A.D. 1695

Referring to Basohli we meet Raja Kirpal Pal (1678-95) who was a scholar patronizing literature and devoting his life to the study of religious books. Historian Kahn Singh has devoted his life to the study of hill states and we believe his observation that Kirpal Pal was responsible for encouraging early Pahari artists who produced some valuable miniatures. 'Rasamanjari' work is dated A.D. 1695 which provides us with 'circumstancial and stylistic evidence.' Second Rasamanjari also belongs to Jammu-Basohli style. Some experts on paintings consider the first Rasamanjari done around 1660-1670. Without getting involved in any controversy or straight opinion on this chronological hide and seek, I think by the end of 17th century we had a developed art school in these hills where local and Kangra school artists got patronage. I quote Karl Khandalawala who has rightly concluded that, 'we can clearly observe in the Basohli school a certain primitive vigour, no doubt derived from wood sculpture which was prevalent in the Hills.' Most of the scholars opine that it was Tarkhan community who were skilled wood carvers and wood sculptors who

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Anukula Nayaka, Rasamanjari, Basohli, A.D. 1695

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contributed to miniature art work. These tarkhans or carpenters were known as chitere Tarkhans. Karl Khandalawala is mistaken when he relates Tarkhans to workers of silver and gold metal works and jewellery. The chitere came from chitere Kumhar (Potters) and chitere Tarkhan groups as individuals but Seu Pandit was in all probability a Brahmin and his four generation could not be labelled as Tarkhans of Guler. I have seen a lot of miniature work, read nearly all printed material from AD 1958 till the end of 2007 and I have no reason to accept that Seu Pandit should be credited with the start of this school. At Basohli Kirpal's father Raja Sangram Singh (1635-1673) was a Shaiva and Shakta cult believer and if many earlier paintings are undated why can't Sangram Singh or his predecessors not be connected with Basohli atmosphere of art? First 'Ragamanjari' is a mature work and it is born of a tradition where artists could attain skill to perfection. Being from hills, I am not touchy or emotional in accepting or rejecting views of the other learned scholars but at the same time if Nepal and Sikkim could have pre-medieval history period tradition why not re-evaluate Pahari art on the same logic. In medieval history we find nothing done on paper, most of the art was produced as painted on cloth, wood or stone. Since I am no historian or researcher of the level of convincible knowledge, I leave an open blank page to be written by those who have pure history of art in their mind and are capable of researching and probing into the period which gave China an opportunity to produce old murals which are near to the Ajanta period. Hill art needs a study from 6th century onwards from Masnoor in Himachal to Martand in Kashmir and from tribal miniatures of Manipur to Ladakh (Gilgit) paintings of 6th century on wooden boxes. As regards Raja Sangram of Basohli why talk of chronological evidence when these peaceful areas did not have a Sanskrit teacher of their own, even then people like Kalhan Pandit of Kashmir could have left behind some successor generations whose work if untraced, need to be traced. Going back to Kirpal and 'Rasamanjari' and 'Devi' series we

Praudha Parakiya, Rasamanjari, Basohli, A.D. 1695

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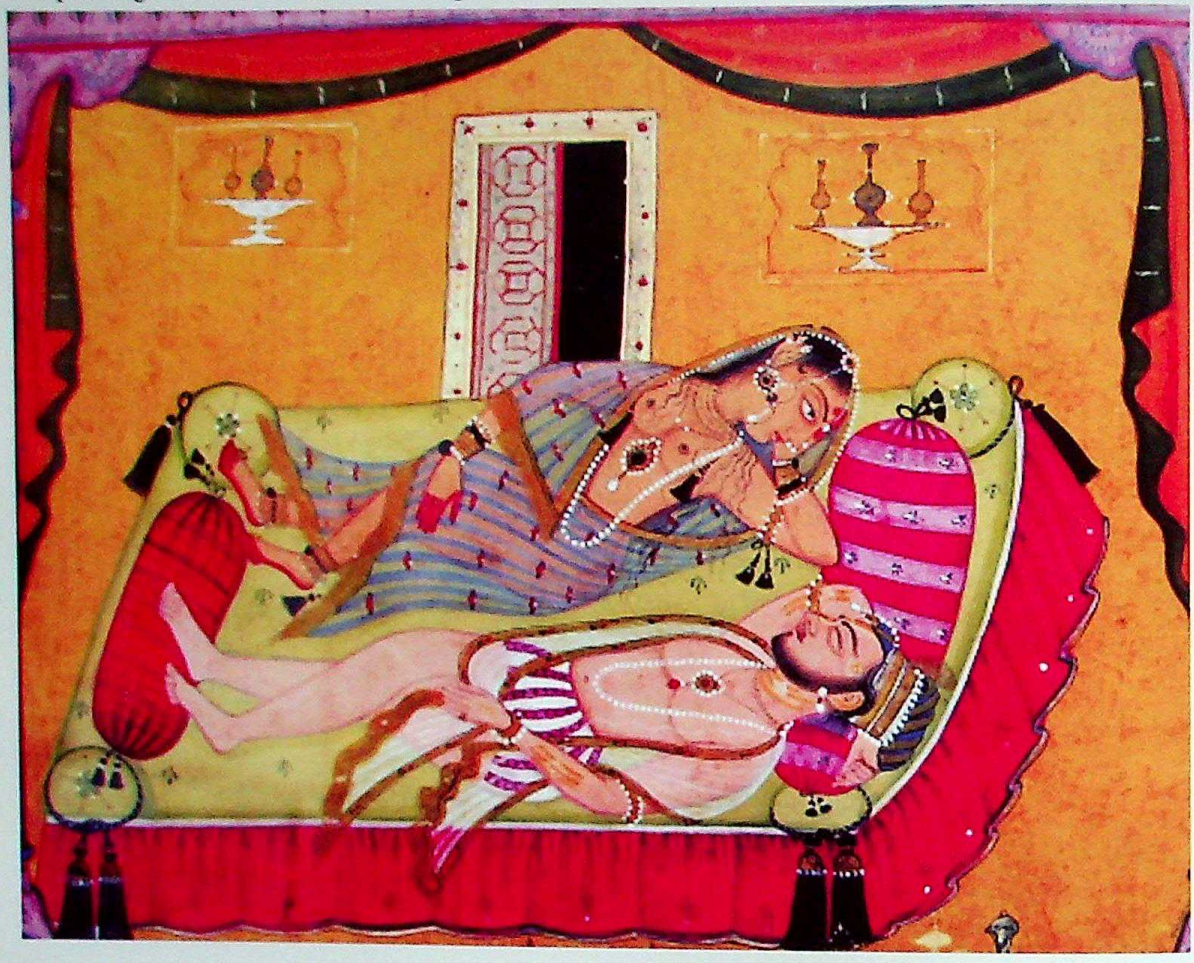
have no doubts about a literary tradition existing with mythological bent of mind. Kirpal's son Dhiraj (1695-1720) was a scholar himself and a keen learner which led to his encouragement to produce several manuscripts illustrated. Art based on literature is our tradition which is enriched by Pahari artists in these miniature paintings. We have costume and stylistic evidence of this period of rich experiences.

'The Bhagvata Paintings from Mankot,' published by the Lalit Kala Academy have horizontal format. The paintings found in the Mankot court possession are in Basohli Style. Mankot was never an independent



Ativishrabdha Navodha, Rasamanjari, Basohli, A.D. 1695

sub-school and the works done at Mankot are quite inferior and of different heritage or sub-style. Khandalawala has referred to Col. Raj Kumar Tandan's Ragamala' collection, which I have examined seriously. It is of period very near to 1st and 2nd Rasamanjari and must date between 1710-1720 possibly. Ramayana series in Chandigarh Museum is also of contemporary period, whereas Tandan's collection of Ramayana paintings in Indian Miniature Painting, Bombay1982 also confirms to this period. Pt. Seu's emergence is not a co-incidence when we find Guler works of parallel period still richer in style and detail.

Karl Khandalawala has referred to Shukra-Rambha Samvada paintings in possession of Sh. Ravi Sikri of Delhi which are Puranic in story elements. The Shukra Rambha printed by the Lalit Kala, New Delhi also has the quality of art of the above mentioned period and has parity with Ragamala series of Basohli which is verifiable from 'colouring, facial types, trees, forms, foliage, cloud formations and dark lotus filled rivers' which is a speciality of the Basohli school of the early noticed dates. The dream and imagination sequence based art was popular in the hills. I have own doubts about the genuine originality of this work.

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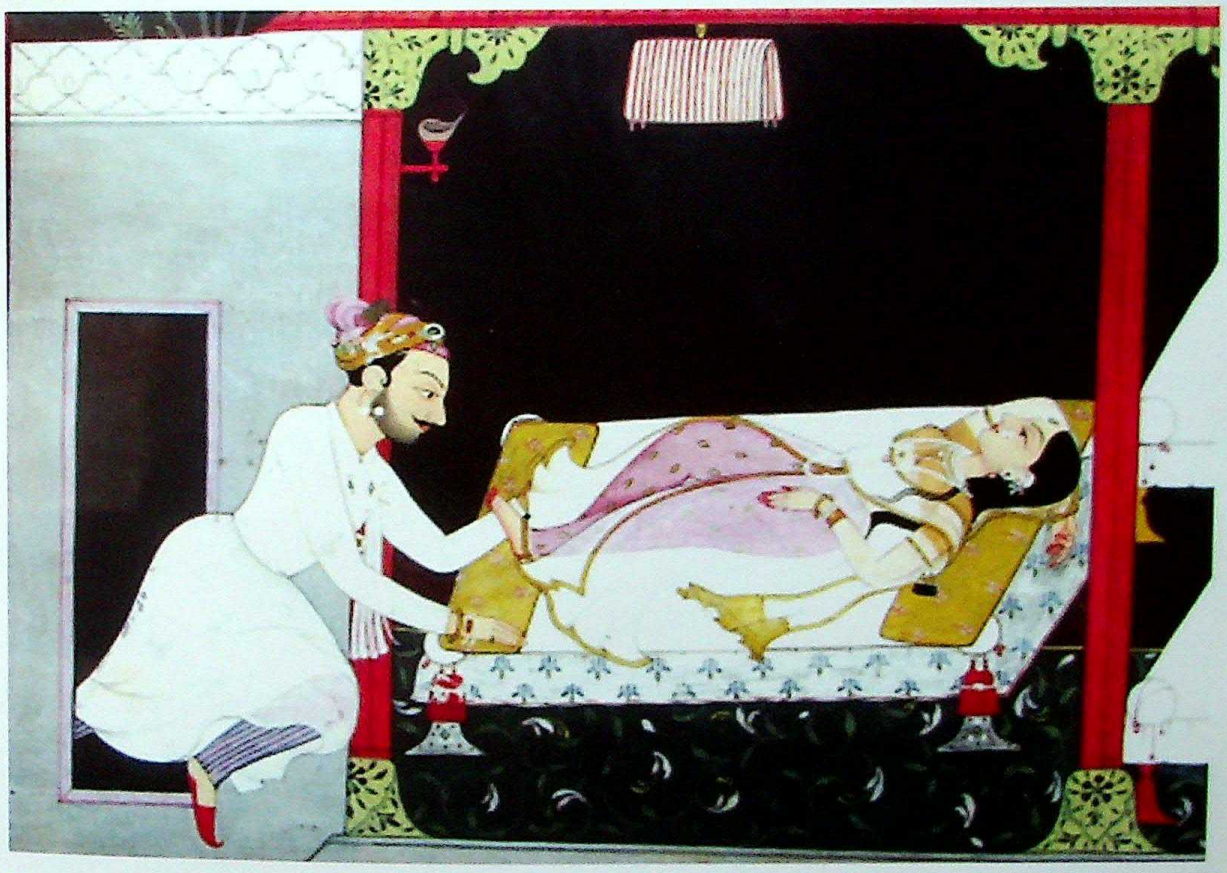
The miniatures of Rasamanjari series, both of Basohli and Nurpur, have many common features enough to confuse any expert eye. The Hero-Heroine classification of Bhanu Datta is best portrayed in our Sanskrit and Hindi poetry and its entrance into the world of art is a great asset to literature. Rasamanjari was Raja Kirpal Pal of Basohli's favourite and he got two sets of this literary work painted, one of which bears a Colophon bearing his name and that of the artist. First two Rasamanjari series were painted at the end of 17th century (1678-95) at Basohli whereas the third one of Nurpur is about 10 years younger than the other two. The Basohli style of painting as Kalam is a generic term of art of the area in Jammu and the adjoining Punjab hills and is distinguished by hot colouring and the intensity of expression. Basohli is associated with somewhat primitive style which dominated the Hill state miniatures and influenced the future of the total art of the hills on both sides of river Ravi and remaind distinctly undeterred by Mughal influence.

Raja Dhiraj Pal succeeded Kirpal Pal (1695-1725) and is credited with getting manuscript copies of 18 Puranas and continued his father's efforts of providing illustrations to religious books with the help of skilled artists of his court. Between the years 1707 and 1710 the 'Ragamala' series of painting was produced by his court atelier. The system of decoration with beetle wing decoration and facial types continued. Kulu Ragamala paintings in the Victoria and Albert Museum have marked influence of the Basohli idiom, (Archer, 1973). It is also established now that 'Abhisarika Nayika' and 'Dana Leela' miniatures are of Basohli Kalam. 'Ragamala' was repeatedly painted during his regime. Ajit Ghosh's, Collection, Calcutta and Collections of Princes of Wales Museum are perhaps of the same group. Ramayana series in collection of



Vishrabdha Navodha, Rasamanjari, Basohli, A.D. 1695

Chandigarh and Lahore Museums is undoubtedly the forerunner of Gita Govinda of 1730 and can be attributed to Dhiraj Pal's era. The Mankot possessions of Basohli painting were painted by Manaku of

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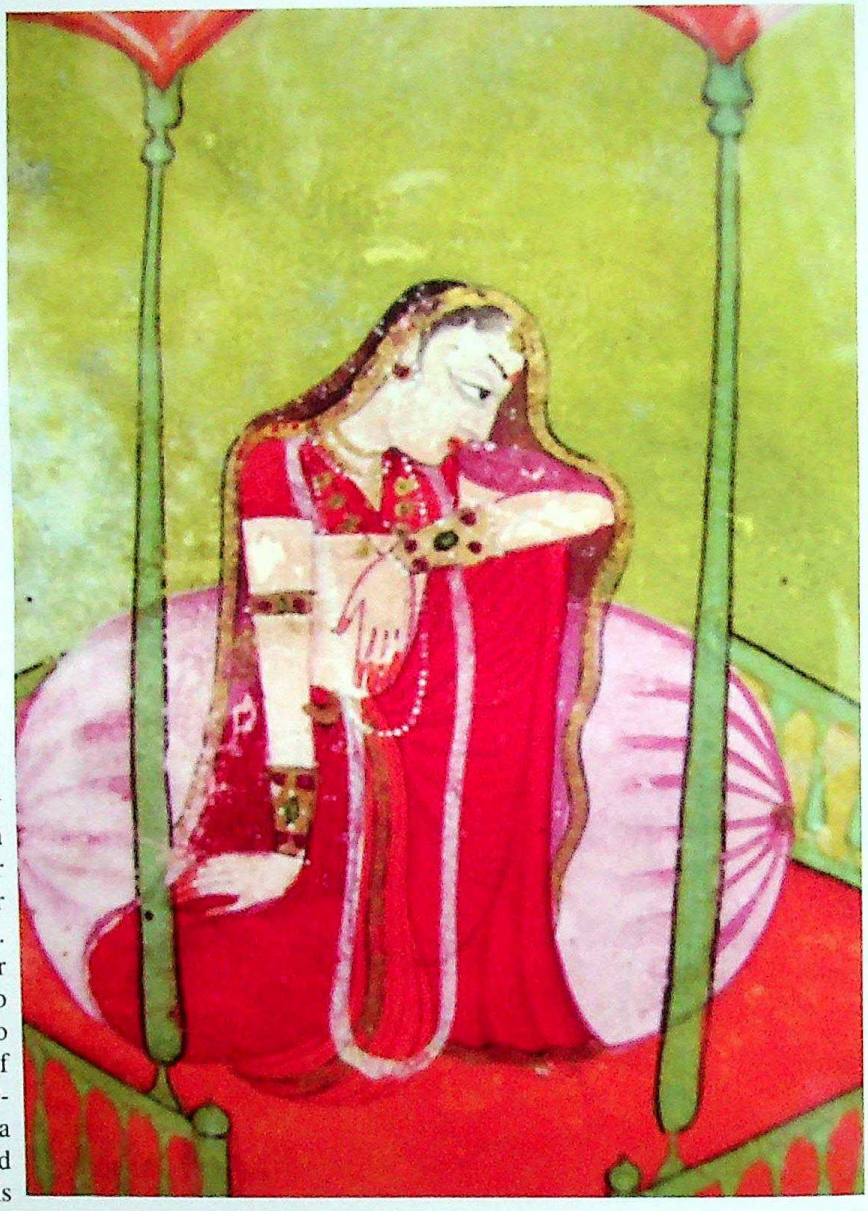
Guler origin at Basohli, whereas another set of Ramayana though close to Nurpur style, also is part of the Basohli tradition and style. Landscape, trees and slightly domed female heads suggest a style peculiar to Basohli. The Mankot find is only a continuation of the Basohli pattern as noticed in horizontal Bhagvata but with richer colours, but Mankot never was a school in itself.

Dhiraj Pal's son Medini Pal ruled Basohli between the years (1725-1736) since the young age of nine. Gita Govinda miniatures of 1730 dating are attributed to his court and Manku of Guler has painted this series, the fact that is verified by trustworthy record of Dhiraj Pal's marriage of Raja Dalip Singh's daughter whereas Medini Pal's sister in Batta system (exchange) was taken as wife by the Guler prince Govardhan Chand.

As stated above, Raja Kirpal Pal (1678-1693) and earlier Sangram Pal (1635-1673) had no links with Mewar even then some critics find Mewar influence on art also. A new style was already developed at Basohli where the use of sauvy burnished surfaces, fragments of beetle-wing cases, flashing like emeralds, above all smooth barbaric magnificence are proof of a wonderful achievement by the Basohli artists. This style is allocated days between A.D. 1660 to 1690. During this period, the Bhagvata Purana, Devi cult and Rasamanjari were wildly painted with extraordinary zeal and openness. Gita Govinda by Manku of Guler in 1730 takes Basohli closer to Guler-Kangra influence. After Manku, his brother Nainsukh also shifted to Basohli. Fattu of Guler also contributed to the richness of Basohli Kalam and by 1760-65 in the Bhagvat Purana series we find Basohli and Guler styles intermixed. This series presents Krishna as shown in the Gita Govinda series but in more muted colours, greater naturalism, more complex compositions, and changes in facial types showing Guler-Kangra influence. By 1765-1770 the early primitive style of Basohli was totally killed by the Guler variant which lasted till 1830. Basohli's family ties with Mankot and Kulu resulted in artists



Samanya Utka, Rasamanjari, Basohli, A.D. 1695

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Roopgarbita Nayika, Rasamanjari, Basohli, A.D. 1695

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and paintings being gifted to those states. A lot needs to be brought in publication for the lovers of art to view. Museums in India and abroad have jewels of these art works stored in boxes and a few displayed in narrow spaces. In this connection I must appreciate the new display and presentation system of the National Museum, New Delhi but there also thousands of works have yet to find open-walled accommodation.

The archaeological Survey of India published report in 1921 has the credit of referring to the Basohli paintings, in possession of Lahore Museum. The report states that, "a series of old paintings of Basohli school were purchased, and the curator concludes that the Basohli school is possibly of pre-Mughal origin, and the so called 'Tibeti pictures' are nothing but late production of this school." This report is important because even today my lone voice rejects the Mughal influence on original Pahari art. The word 'Tibeti' means from Tibet because the antique dealers of Amritsar who sold such pictures were ignorant and did not know much about Pahari art in earlier days. Another authority, S.N. Gupta, in 1921 adds to our delight by commenting on Basohli painting. He writes, 'Another type of paintings, both, esoteric and secular, which clearly demonstrate a pre-Mughal existence may be found chiefly in Basohli in Punjab. The peculiar interest attached to these paintings is that they relate very closely to the Nepalese school, and indirectly suggest its descent from the art of Ajanta. The Basohli paintings are very curiously called Tibeti by the curio dealers in the Punjab and elsewhere, but they have no direct connection with the Tibetan or Nepalese paintings beyond the fact that peculiar colour scheme in both the types is very much the same.'

Adhama Nayaka, Rasamanjari, Basohli, A.D. 1695

This observation if taken seriously will reveal that the Pahari miniature art of ours is pre-Mughal and has peculiar features of its own. Before our going to branding Basohli, we must refer to Anand Coomaraswamy who in 1916 had classified Pahari art into northern series (group) which he called Kangra, and southern series which he called the Jammu or Dogra School. Later he renamed the second group as the

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Basohli School. His words may be read as under : "A group of paintings in somewhat different style emanating from Punjab Himalayas and especially from the Dogra Hill States, of which Jammu was the wealthiest and most powerful, dates mainly from earlier part of seventeenth century. Apart from their style many of these paintings are recognizable by their inscriptions in Takri character.'

Another scholar and art lover Ajit Ghosh visited Nurpur and Basohli in 1925 and found Basohli paintings of early 17th century. Ghosh refuted the Jammu claim of origin. In 1930, J.C. French visited Chamba, Mandi and Suket. He writes, "In this Chamba Museum there are a number of portraits of the Rajas which

Laghumana Nayika, Rasamanjari, Basohli, A.D. 1695

are not assigned to the Kangra valley school but to local talent. The style of these pictures is similar to that of Basohli, and the writer would be inclined to suggest a local Chamba style allied to that of Basohli, were it not for the fact that he found similar work in Mandi and Suket and all through the Kangra Valley itself.'

Dr Randhawa's tours of Punjab Hills between 1950-55 were casual but he found Basohli style commonly in fashion in paintings of the collections of Rajas of Haripur-Guler, Nurpur, Kulu and Nalagarh also. Dr Randhawa's conclusion reveals that before Kangra style matured, this style was prevalent throughout Punjab-Jammu belt. What Dr Randhawa did not state, was the Guler tradition from where painters went to Basohli also and also that the basics of art culture were same. Basohli was location wise close to Kangra and Chamba (present districts) and the common factor should not go unnoticed. The Pahari style is perhaps the only proper name that we can give to the art of this area. Parallel development in Nepal, Sikkim, etc,. and other adjoining hill sates and countries cannot be denied.

Dr Archer in 1957 writes: "until the second half of seventeenth century this stretch of country bordering the western Himalayas seems to have had no kind of painting whatsoever. In 1678, however, Raja Kirpal Pal inherited the tiny state of Basohli and almost immediately a new artistic urge became apparent, a local

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style of great emotional intensity makes its sudden appearance. This new Basohli style, with its flat planes of brilliant green, brown, red, blue, and orange, its savage profiles and great intense eyes has obvious connections with Udaipur painting of 1650-60 period." Archer presumed migration of Udaipur artists to Basohli on the conjecture that Pahari Rajput Princes had matrimonial alliances with Rajputana Rajputs and added further without much discussion that 'artists who went to Udaipur and Basohli came from the Mughal court of Delhi.' Had Archer substituted Jodhpur for Udaipur, one could have pondered for a second before rejecting such suggestions because Jodhpur was related to Mughal court and not Udaipur.

No doubt a work of the standard of Rasamanjari of 1695 A.D. vintage could not have gained maturity of art so suddenly, but why go to Rajasthan and not think of Guler, the neighbouring state where Pandit Seu's grand parents were in all possibility training their grandchildren to keep up the old tradition of family art? To me Basohli and Guler-Kangra had ancient tradition in sculptural studies and draughtsmanship and we need not go to Amritsar or Lahore to sell or purchase art objects to establish origins of works which needed verifications and certificates of genuineness when a folkish cultural richness already existed much before the Rajasthan and Mughal traditions could peep into the depths of beautiful hill ranges. The Kangra fort underneath its earthquake born mounds still holds secrets, valuable to history and culture both.

Lagumana Details, Rasamanjari, Basohli, A.D. 1695

By 1926, Anand Coomaraswamy could think of Basohli art free of Jammu stamp and showed agreement with Dr H. Goetz, who confided, "that Pahari Paintings, perhaps together with Taranath's Kashmir school, were separated at a relatively early date from the school of the ancient west, and evolved on the basis of material originating somewhere between Pala and Jaina miniatures styles and perhaps near to that of Vasanta-Vilasa manuscripts. After this, apparently influences proceeding from Mughal court tended to the elimination of old forms and the formation of a unified style in works, and later

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on dispensed with every trace of the past.' If Goetz withdraws the concluding part of the statement given above, I will halt to praise him for his insight into the Indian traditional art which is strongly represented in Jain Kalpasutra illustrations.

Tracing some common features in Basohli painting and 'Chaura-panchashikha' illustration from Gujrat, historian, Lama Taranath of Tibet wrote in 1608, '....western Indian School having been founded by Shringadhara of Maru', 'In Kashmir, too, there were in former times followers of the old western school.' Maru is Marwar for this Historian. This link is not corrborated by other facts but Basohli could find links with folk art style of Bharmour Kothi wood work preserved in the Chamba Museum. The figures in this wood work are in Basohli primitives with acquilin noses and receding foreheads.' Chamba state was closely associated with Basohli and Guler in geographical and matrimonial situations. Folk art of the western Himalayan Hills was widespread as I have stated elsewhere in detail and this gives us a moment to accept that this style is quite old if not ancient. I have no choice but to disagree with all those who find fusional matrimony in Mughal and Basohli art simply on the basis of clothing patterns. Changing pattern in clothing are part of changing world of fashions and mere 'jama' and 'choli' appearances don't prove anything, which enbles me to state that Basohli-Kangra-Guler style was one style in origin and fusion of cultural affinity dominating the functioning of artists of these miniatures in Hill regions of the western Himalayas and low lying Shiwalik ranges in nearby areas was natural.

Mudita Nayika, Rasamanjari, Basohli, A.D. 1695

Another confusion is created by some Rajas whose portraits were said to have been painted in sittings in Mughal courts. It is not relevant to genuine approach of Pahari artists where they worked on a style peculiar in form but popular with the tradition of Hills. Rajputs or other caste rulers dominated Punjab Hills with their tiny principalities and jagirs since 8th century or so. Basohli also is part of this historical fact that could have accepted Kushana

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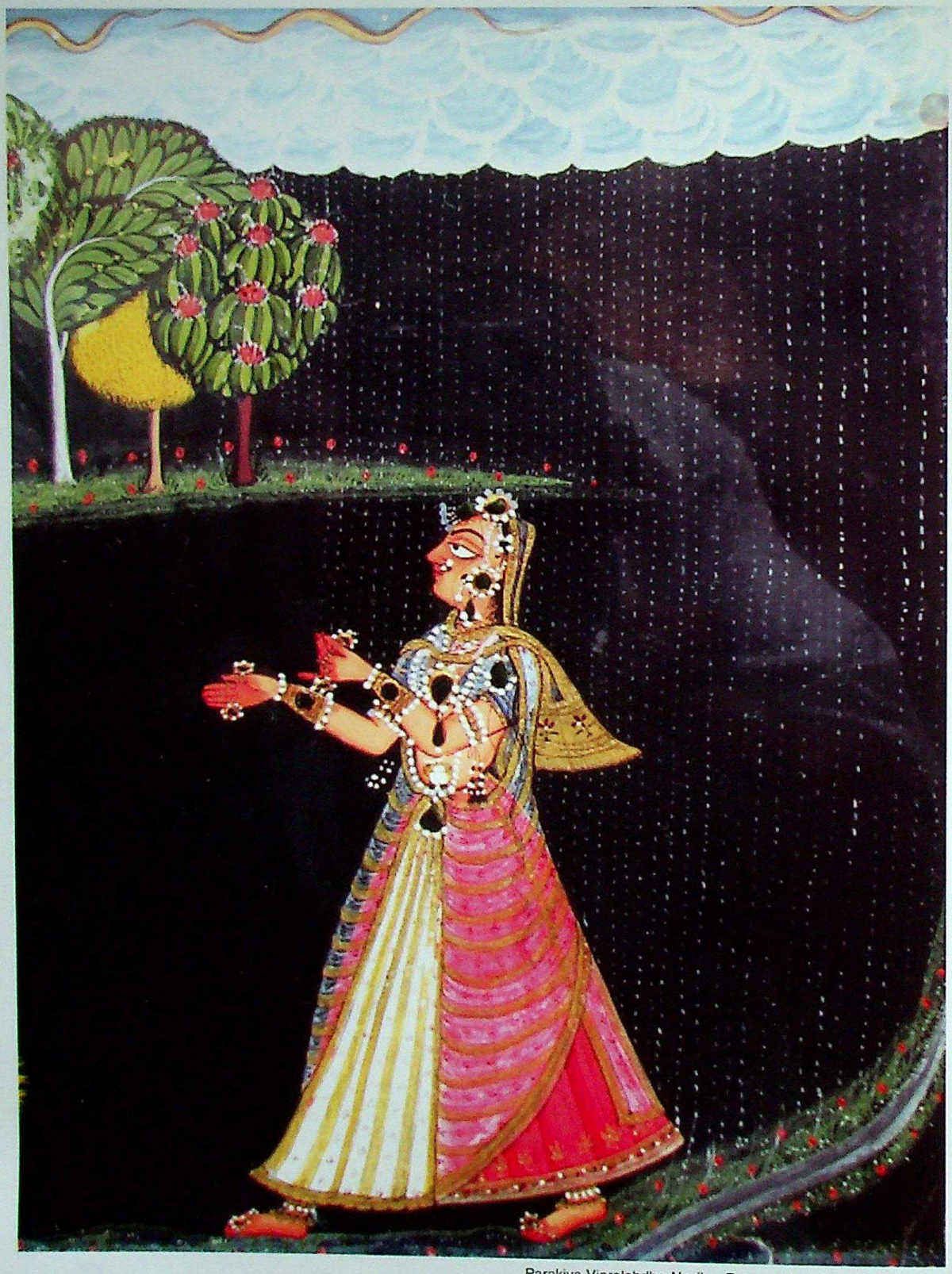

Parakiya Vipralabdha Nayika, Rasamanjari, Basohli, A.D. 1695

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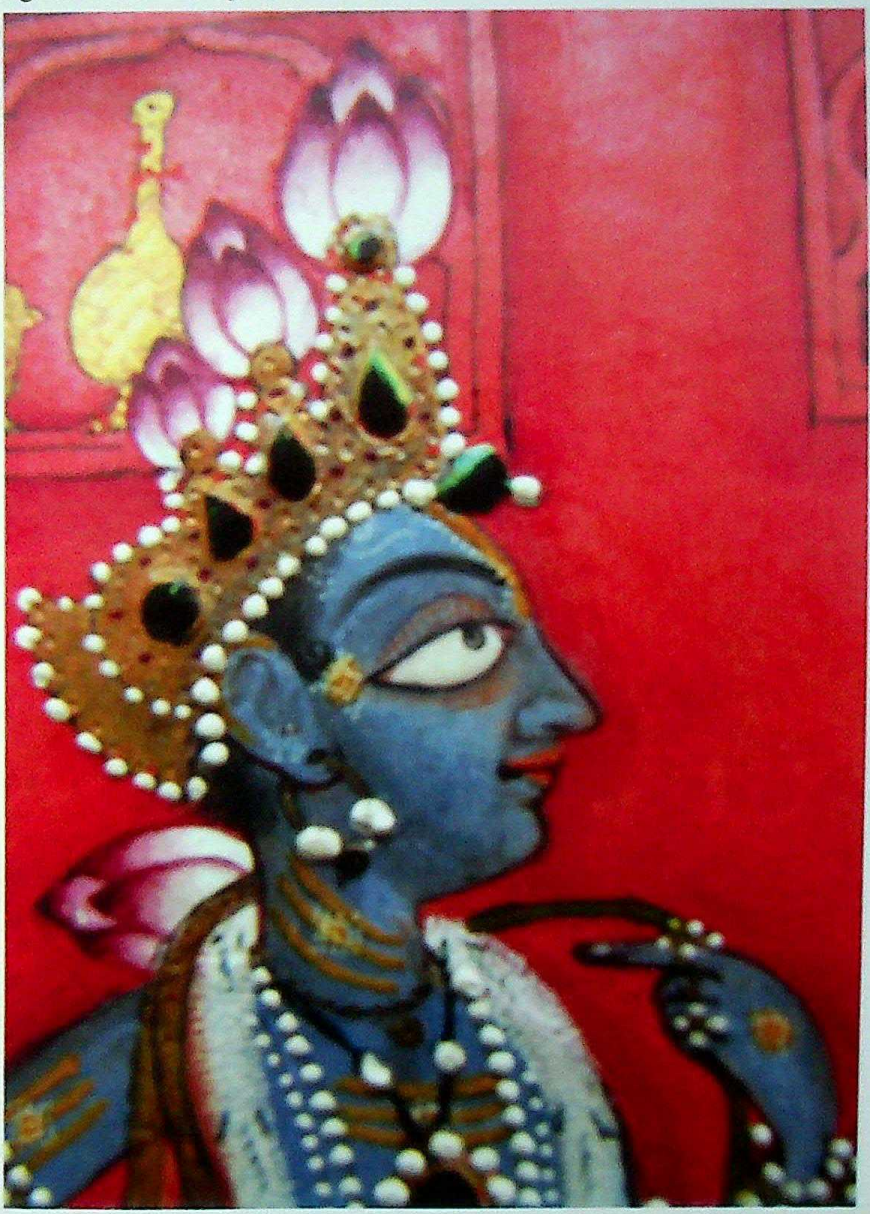
traditions who ruled this country earlier but it also is undeniable that western Himalayas provided a sanctuary for Hindu religion and culture in the tradition of sages and saints, devis and gods, deities and sub-deities, rituals and festivals which continue till today. Seventeenth century was dominated by the Bhakti cult of Vaishnavite tradition which artists of the hills absorbed in the paintings of texts of repute and acceptance by masses.

I attach no importance to the fact of Aurangzeb's puritanic efforts to get Muslim world free of art and music resulting in artists of Mughal courts finding shelter in hill states. Connections can be built, minor influences can be accepted but the physicality of a mass can't be mutilated. Yes, visual expression of Bhagvata Purana and other religious themes in Kangra and Basohli and widely in all Pahari art are mainstay of unanimity of our tiny and not so tiny hill states, where we don't find the main style corrupted by Mughal and deformed by Rajasthani hailstorms. It is local idiom everywhere dominating with variations of changing times and knowledge in Pahari style of painting. Art lovers should learn to give the hill miniatures their due and appreciate the unique tradition where nothing but art existed for the sake of art only.



Nayaka, Rasamanjari, Basohli, A.D. 1694-95

Basohli art has left a mark on the cultural horizon of our country with rich Pahari miniatures of highest aesthetic appeal. I fail to understand all the scholars singing praises of the Rajas and overlooking the great artistic efforts of known and unknown artists. Why so? Rajas of hills had feudal fights and battles and found pleasure in belittling each other and even going to the extent of seeking foreign help (foreign to their state and culture). They had their 'Herams' and huntings to look after! Despite all the adverse conditions, the artists continued to paint. Also, as regards Basohli, the possession of paintings by Padha Kunj Lal of Basohli indicates this Brahmin physician of Ayurveda concept safeguarding a number of paintings till he handed them over to Dr Karan Singh, the ex-ruler of Jammu and Kashmir a few years ago. The past of this

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man's family gets related to royal service. Here again, this does not mean that the kings of that era could gift all their works to their casual associates. We know Pandit Seu of Guler, a great painter was a Brahmin from Kashmir. On the same lines we can accept Padha Kunj Lal also as a descendant of a Brahmin family of artists and look at Basohli art also related to Pandit Seu's tradition whose sons worked for livelihood through art in Basohli, Jammu and all related states and principalities. My about turn is well researched and considered retreat from what I thought earlier : I would say about the art of my studies. The portraits of kings and princes, darbars and courtesans are a common fact of life. [Dr Randhawa knew that Padha Kunj

Parakiya Pravatstyata Nayika, Rasamanjari, Basohli, A.D. 1695

Lal was related to Vaidya Srikant Sharma who lived in A.D. 1688 and compiled a manuscript based on 'Charak Sanhita' under royal shelter and also one Shiv Prasada translated Sutrasthana in Kashmir.] Shockingly the fact of patronage of painters is not found in any record of the Rajas. Why? If we look at the times of Amrit Pal (1757-1776), a Basohli king, we can know of his additions made to the palace building but no reference to any painter or painting on record is mentioned. Dr Randhawa realized in late sixties that Kangra style had replaced the Basohli style even in Basohli itself during his (Amrit Pal's) reign. Raja Mahendra Pal (1806-1813) was portrayed and the family of Baroo Brahman and Kunj Lal Padha possessed his portraits also. Kalyan Pal (1845-1857) was crowned as King as a minor and Dr Randhawa believes that 'treasures of Basohli Raj, including paintings came into the possession of Brahman families of Basohli. I fail to understand such logic of the great lover Randhawa that he was. Paintings landing up in Brahman houses, if as gifts or by way of theft is not possible. A doubt which had started building up in me is that the idea that Tarkhan chiteras were not the original artists of this great tradition of art but a tradition of Brahmans and others doing art works gets automatically related to Seu Pandit and the like. I invite research on a

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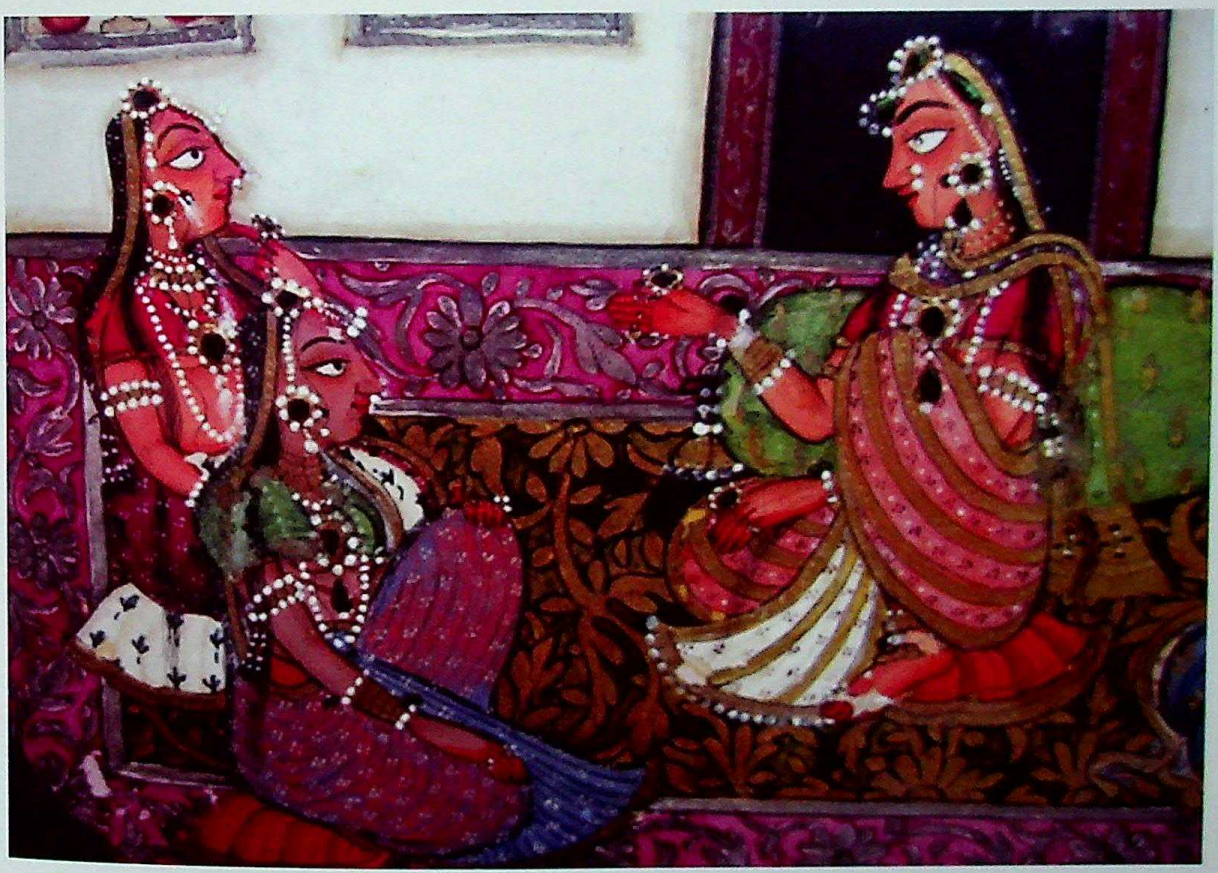
different line than the one adopted in the last century on art and its origin in Hill regions.

Vigne, a French traveller is known to have visited Basohli between 1835-39. He has praised the palace building without any reference to Basohli art whereas earlier visitors to various states have noticed aesthetic approaches in arts in words and laments. Ajit Ghosh and J.C. French were keen observes of Basohli style. Ghosh visited Basohli in 1930 and met a merchant who was a fur dealer, having in his possession quite a few Basohli paintings which appeared to Ghosh as 19th century Kangra paintings. Palace was without a single painting. Why again? Certainly the kings were not the real patrons, it were the rich and affluent citizens who encouraged the artists even if it was with selfish motives of ego, trade or vanity. Kings did entertain some art works to decorate palaces beyond which they had no interest.

Dr Randhawa's studies on Basohli in late fifties provide us preliminary information on art of this area. I must state that Basohli was a very important sub-centre where miniature painting had made a stronghold. Basohli in earlier days is found lacking in subtlety, delicacy and refinement that Kangra style had but, was rich in vigour and quality of simplicity, boldness and broad mannerism. We also notice boldness in art and deficiency of mystery in these works but some creations were models of frankness, vitality and vigour in style, individualistic in nature and strong in artistic convictions. 'Rasamanjari' and 'Gita Govinda' illustrations have Sanskrit verses inscribed on most of the paintings in Takri script which was the common business script in Kangra hills also. Grierson in his Linguistic Survey of India has written that, 'all over the western



Mugdha Kalahantarita Nayika, Rasamanjari, Basohli, A.D. 1695

Pahari area the written character is in some form or the other of the Takri Alphabet.' In fact Grieson was mistaken. Sanskrit has always retained its Devnagri script and Takri script of western hills was in vogue in uneducated trader and rural community. The Takri has 54 alphabets of which 14 are borrowed from the

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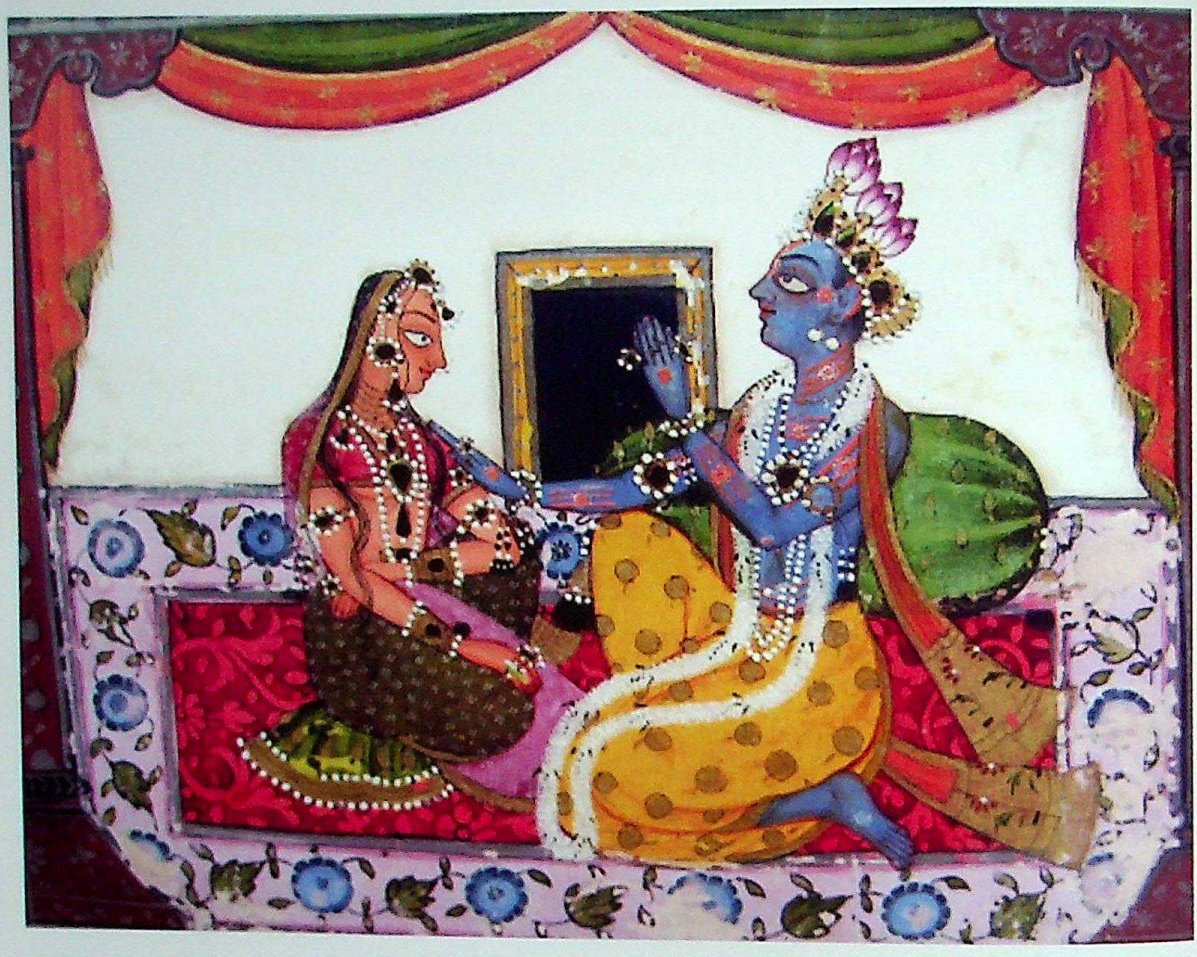
Gurmukhi script and 5 from Devnagri. The Takri script was convenient for secret messages and it smells of short hand blend.

Without much fuss, let me come straight to paintings of Basohli which display charming colours, vibrant yellow and reds penetrating the eye in their symbolic use. Artists used yellow to portray vast open spaces open to sunlight in addition to mango blossoms and depiction of spring. Red related itself to divinities, love, passionate themes, whereas in contrast we see red, yellow and blue delighting us. Green is lavishly used in Gita Govinda illustrations. As we have often said, gold and silver in early miniatures had its own



Madhya Abhisarika Nayika, Rasamanjari, Basohli, A.D. 1695

spread of ethical in aesthetic perceptions. Decorative and ornamental treatment of people and landscapes is in traditional styles. Clouds have their own distinctive appearance in deep blue and horizons provide us an idea of space and depth when they are shown high up. We see serpentine flashes of lightning painted in gold. Rain comes in drops of pearls in straight lines of white. Spiral waves in waters of rivers and lakes are naturalistic. Pink of lotus flowers is enhanced with the addition of graceful flamingoes and egrets.

Architecture has traditional foot rule impressions. Wine surahis, uneven tumblers, rose water sprinklers, flowers in arrangements, display of fruits in fruit pans give the alcoves in bedrooms and pavilions a romantic look which adds to the flame of love-struck couples, both, divines and human beings. Trees have symbolical representation. Love sick women take shelter under the bowers of trees of pointed spire-like crowns. Forests are symbols of meeting centres for lovers. Cattle are lean and of nondescript breed commonly available in the hills. Men, women and even demons wear ornaments. Tight-fitted costumes of women are inviting and

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Ajanata Yauvana Nayika, Rasamanjari, Basohli, A.D. 1695

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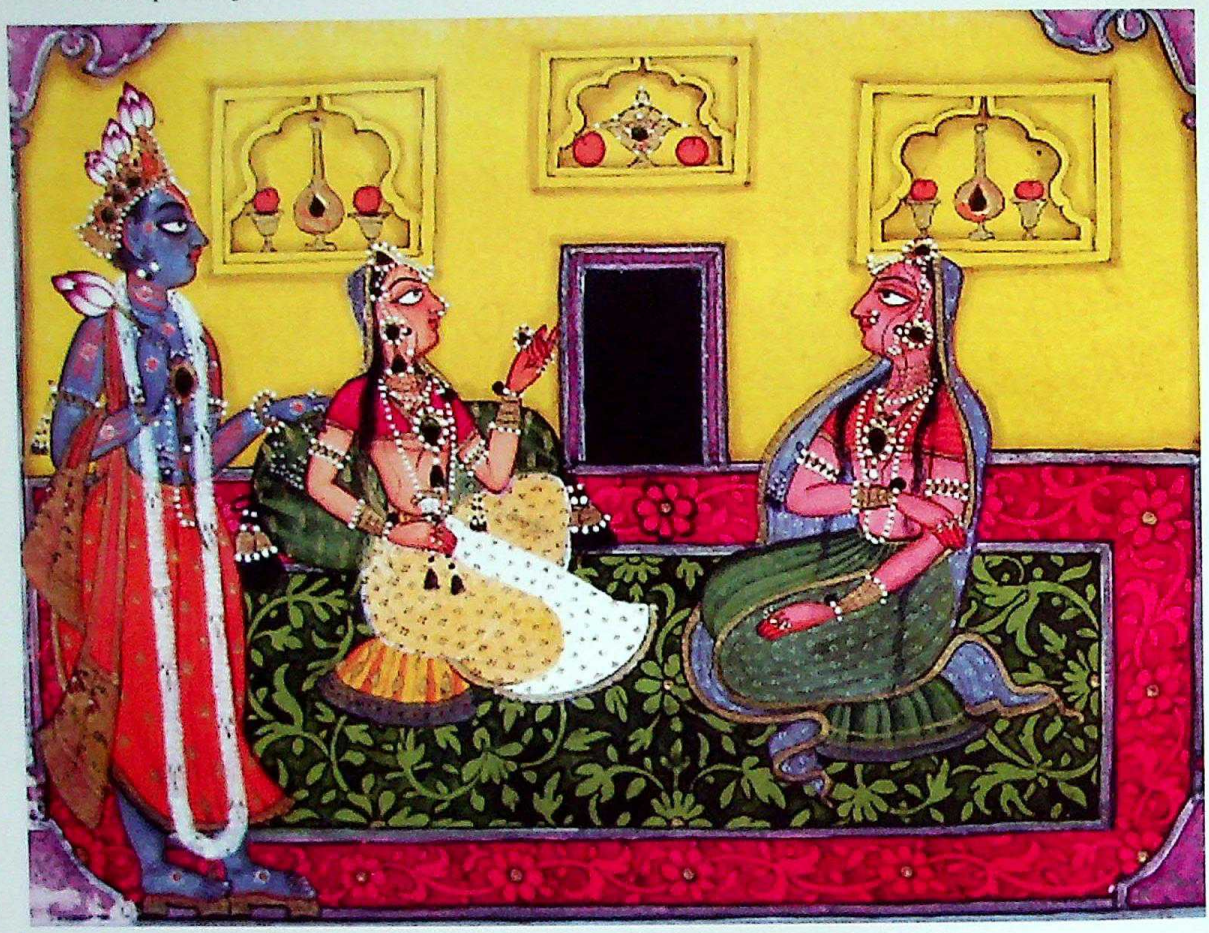
provoking at times. Basohli facial formulae are modelled on local faces a little glorified and given a style of the imagination of the artist. High nose line, receding foreheads, lotus shaped eyes, faces of almond shades, shapely figures, glamorous postures, passionate by nature, waiting for joy of love, added sensuous behaviour, provide us glorious works in miniature painting of advancement in a puritanical society of our hill culture. The early scholars without much reluctance felt Pahari and Basohli art born in refinement due to Mughal influence. The para below will explain their viewpoint.

'Basohli paintings, with the fierce fish eyes, the receding foreheads, and the primitive finish, to the



Mugdha Svadhinapatika Nayika, Rasamanjari, Basohli, A.D. 1695

more mellow use of the colours and motifs in every hill state of Punjab Himalayas, and the later mellow approach went on, assuming a more and more sophisticated touch under the influence of Mughal masters, until the refined folk art of Basohli began to assume the qualities of a fairy world almost akin to the Indo-Persian miniatures. The sensitive curvacious line entered and the bright colours became soft pastel shades. Looking back at a few transitional pictures; in Nurpur and Chamba old royal family collections, we can see the phases of transformation, but, as yet, not enough transitional pictures have been found to enable anyone to work out the gradual penetration into all the Kangra Kalam of the original Basohli style.'

The observation on Mughal and Persian influence is not true. I disagree with those who point out that Raja Kirpal of Basohli went to the court of Jehangir and brought back the inspiration of the Kalam, which had been established in the workshop of the emperor at Agra. Or that his son Raja Dhiraj Pal brought back some Mughal masters. No doubt that some of the kings of Basohli adopted the style of the turban and the *jama* of the Mughal princes. They also accepted the convention of having their portraits done, to advertise

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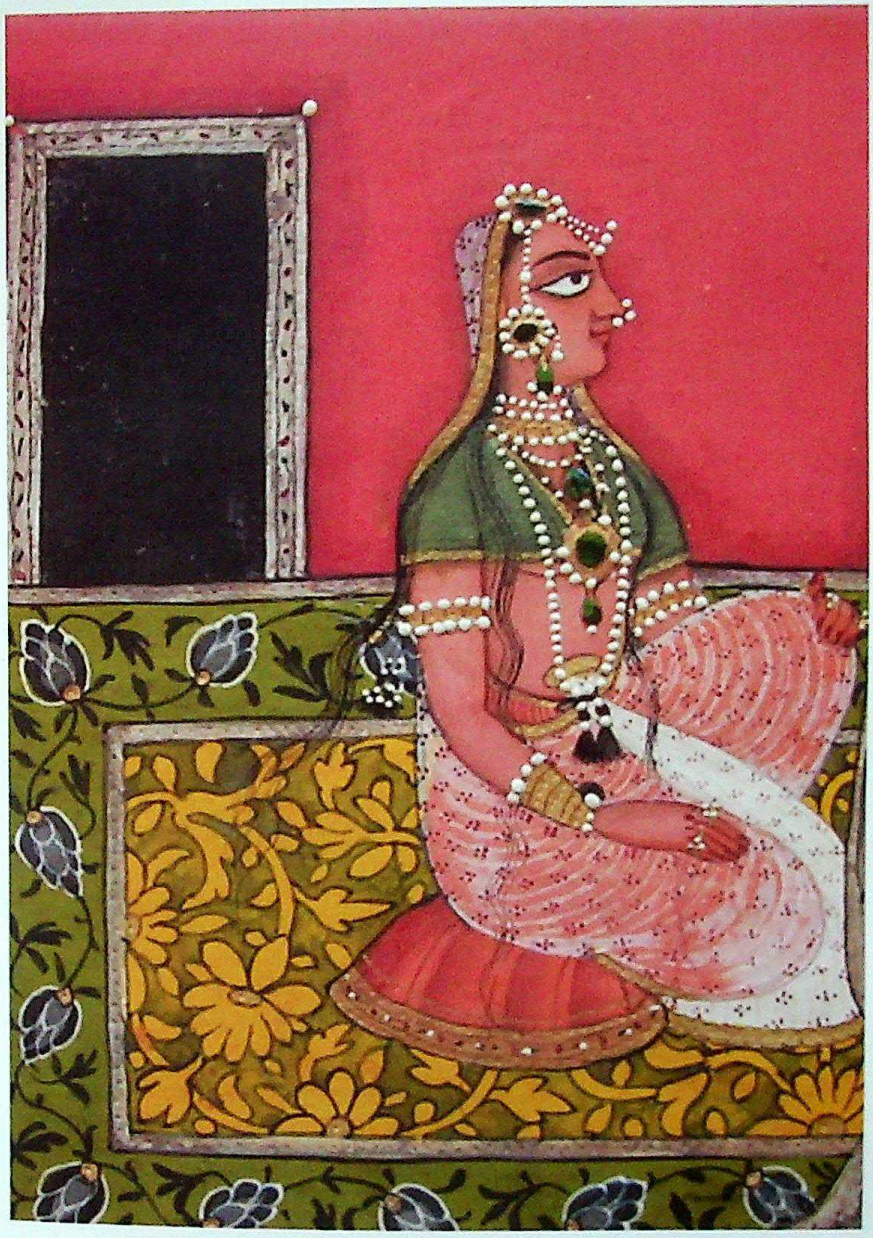
their glory, like all the noble men in the imperial court, but the burning early Basohli colours, reds and yellows and mauves and greens and Krishna blues, are obviously derived from the folk art which must have been current in the hills. Above all one wonders about the miracle of Basohli itself: how did this little principality, requestered in the valleys of the Ravi river, originate a style of painting at all?

The fact remains that the hereditary craftsmen were building houses and palaces and decorating them long before the sophisticated Mughal style was born. The sharp features of the Jaina 'Kalpasutras' had spread not only in pre-muslim western and central Rajasthan but as far as Bengal, Malwa and Northern India. The traditional ceremonies of the local populations had maintained the basic gerua, or Indian ochre and other colours, for us to use on the walls. From these elements, the patronage of the Rajas clearly brought about a style necessary for the illustration of such popular Hindu texts as the 'Gita Govinda' and 'Rasamanjari'—the Raga Raginis and palace scenes.



Madhyama-Mana Nayika, Rasamanjari, Basohli, A.D. 1695

The folk craftsmen were always there to entertain the princes, whenever there was enough patronage. It is a matter of concern for me to think whether the creative instincts have lasted out among the folk. It is difficult to establish continuity and the links in the chain. Looking for dated paintings is one step but my effort here is to bring my friends and all art lovers to my home town Kangra where I have been near the areas of the original schools to reveal facts about borrowings and influences and the rest. I am a little worried to realise that this instinct, by which the Indian people have survived, generation after generation, even in the most remote areas of the country has all, but disappeared, except in few artists who are busy trying to revive the tradition. I am in touch with tradition revival efforts. Sometimes I content to linger in the mood of utter discontent, to absorb the poetry of changing landscapes of Basohli and Kangra but going back I feel happy that the past has given us enough to bring light to the darkness that

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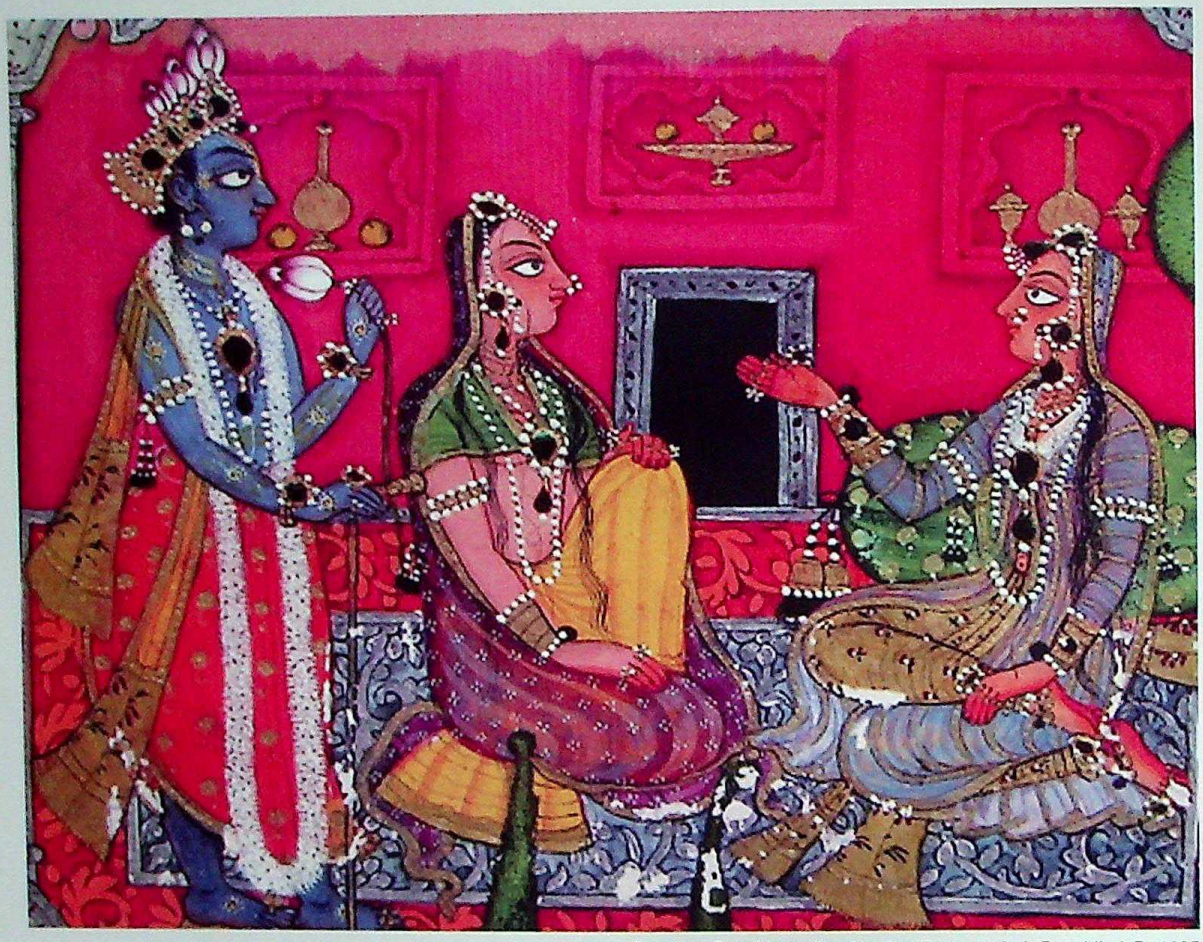
envelopes the lives of the people of the hills in the afternoon of our potentially wonderful modern life.

All the Kangra Kalams of paintings, Nurpur, Haripur-Guler, Kangra, Mandi-Suket, Bilaspur, Dada-Ciba, Chamba, Jasrota and Jammu seemed to trace back to the original Kalams of Basohli and Basohli finds its origin in the Kangra valley. The town of Basohli in its old days was a principality. It is on the edge of the waters of the river Ravi. The curve of the stream also affords immunity from attack on all sides by forming a kind of natural moat. The mountains on the other side protect the town from the north-west. The plateau itself is of richest uprises, among the many hills of Punjab. It leaves no doubt in my mind that the



Parakiya Svadhinapatika Nayika, Rasamanjari, Basohli, A.D. 1695

Basohli school had but little outside influence till 18th century. Pictures like Bhiksha Dan to Lord Shiva (Basohli 18th century), Radha with her friend, killing of Kansa, Radha's coldness to Krishna etc., speak of originality of Basohli style having no Mughal impressions and imprints.

Dr Mulkraj Anand in one of his articles published in 'Marg' has observed that 'the transport of drapery of women and clothes of men are purely Mughal while the facial formula is local.' Looking at various paintings, I find, the side fastening frock coat with sash round the waist is the dress of men and choli—a tight-fitting bodice covering the upper part of the body and ghagra like skirt, covered with a sari, the popular Indian dress, is the dress of the women of these paintings. "Kangra and Jammu always maintained links with Rajputana (now Rajasthan) and dress codes have always been traditional in all the art work of these old states and as such Mughal clothing being dominant here is not acceptable. Ghagra, choli and orahni have always been the popular dresses of the Kangra women till about 40 years ago. Dr M.S. Randhawa in his 'Basohli School of Painting' tells us 'it is very likely that during the last ten years of reign of Sangram

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Pal (1635-73), some artists migrated to Basohli from Delhi. Aurangzeb (1658-1707) had by then established himself as emperor at Delhi. It is a glaring fact that the last great Mughal emperor by his chilly puritanism had frozen art and life. Music and art were buried deep in the grave of oblivion. Some of the Mughal painters, due to the lack of royal patronage must have migrated to hill kingdoms of Punjab. The rulers of Punjab hills could observe a bit of freedom and hence the Mughal painters could find themselves adopting the local folk style and work on the paintings living in the little kingdoms of the Punjab hills."

Hill rulers were mostly Vaishnavas and this has resulted in Vaishnav legends dominating the hill art of which Basohli also is a part. Local colour was a pre-dominating factor and thus there was a varied scope for development of local idioms. Basohli has left a mark on the cultural horizon of India and has contributed peculiar tradition of its own Himalayan or Himachali art. Kangra and Basohli are distinct in their styles. Kangra miniatures have an individuality and originality of their own and they are easily distinguished from the Basohli style of paintings. On the other hand Basohli paintings are simple and unrefined whereas the Kangra paintings are subtle, delicate, refined and colourful but the line and drawing of both the idioms is related.

We can think of Basohli art in these words, 'the high horizon is a convention of the painter and is intended to give an idea of space and depth. The description of clouds, lightning and rain is another characteristic of these paintings'. In short, a touch of imagination has made this style yield a very decorative effect. The trees depicted in these paintings are symbolical. Trees with pointed spire-like crowns surrounding

Ativishrabdha Nayika, Rasamanjari, Basohli, A.D. 1695

the leaf strewn trysts of the lovers of Gita Govinda paintings are symbolic of desire and are particularly appropriate for the great Sanskrit love poem where the forest itself is a symbol of the yearning of the lovers.' Jaya Deva's Gita Govinda is full of 'Kadamba' trees which are not found in hills and as such the

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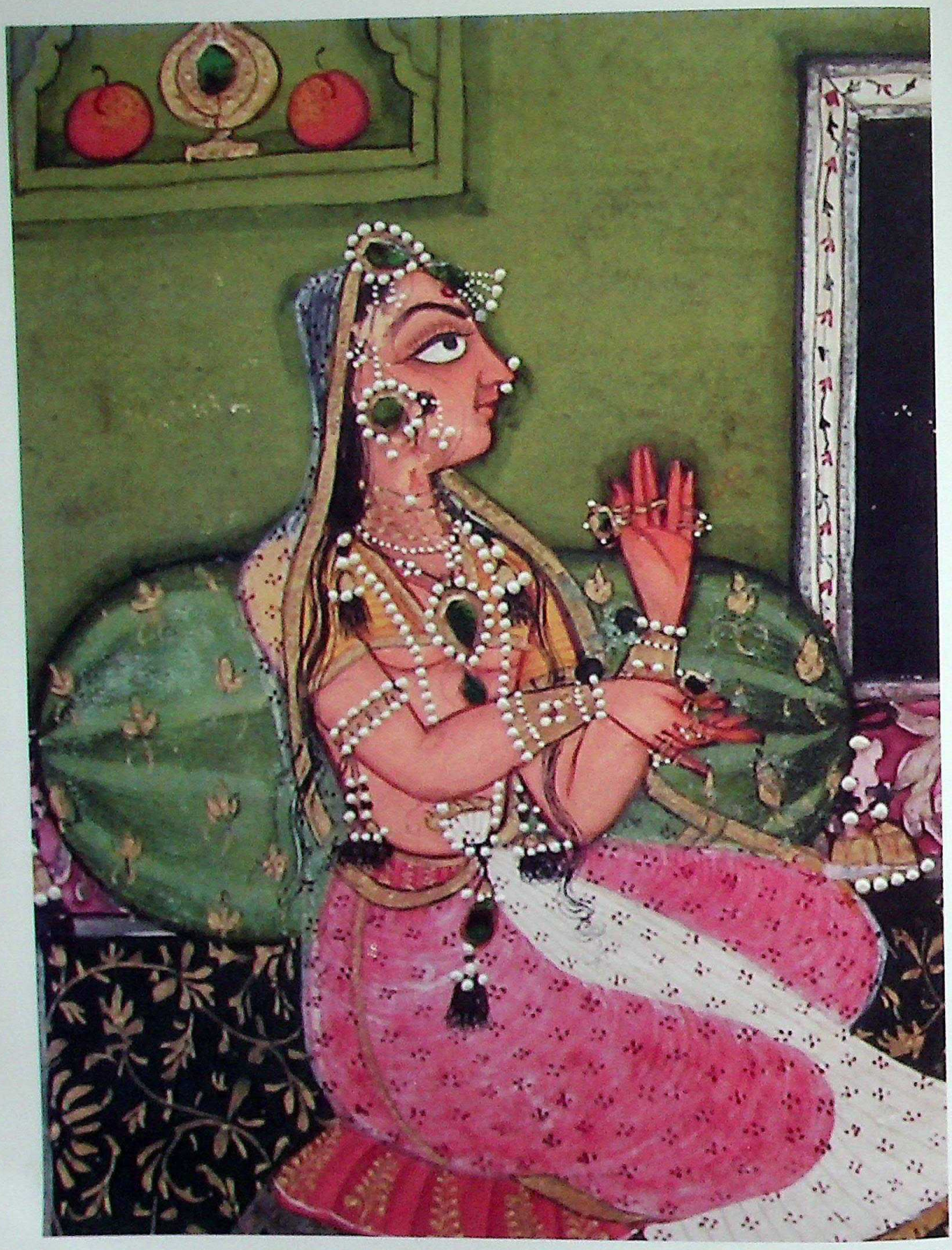

Sviya Nayika, Rasamanjari, Basohli, A.D. 1695

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artist had independence and scope to apply his mind and imagination. Basohli embraces the vast range of Hindu religious thought and mythology. Rasamanjari paintings and Ragamala series or Krishna legends have simplicity of composition and delicacy of colour which mark them out from other Basohli paintings and relate them to Kangra style.

Praudha Abhisharika Nayika, Rasamanjari, Basohli, A.D. 1695

Revival of cultural heritage and religious traditions is invariably because of corruption in the cultural and aesthetical values in a civilization. Obsolete traditions and hollow conventions break apart because people revolt silently against the inert bleak, monotonous way of life which tires them to the extent of no return. Each era looks upto art and religion, experiment and new adjustments with the generations rejecting the dull, much practised and stable environmental pre-occupations. Sun that rises must set and that is what happened in our pre-medieval history which left Budhist influence sucking thumbs where monasteries had made life of the people pigmy and petty. Revival of Vaishnava cult in praise of Rama and Krishna gave a readymade climate of Bhakti cult. Love was now developed as a religion and people in Bhakti found sensualism and mysticism amalgamated. Mystic glamorous of the amours of devines like Krishna and Radha brought divinities to earth. Poetry and devotional songs encouraged the masses to worship Lords who were part of their own past. Lords and their consorts became symbols of men and women. Divine youth of Krishna in 'glorious Acredian' life of words made everything and every moment look beautiful. Our experiences were repeated by our gods. Pahari Painting was naturally influenced by 14th century out burst of sentimental expression of words, which now become symbols in colour. Ramayana of Balmiki and Ramcharitra Manas of Tulsidasa, Surdasa's Sursagar, Rasamanjari of Bhanudatta, Rasikpriya of Keshvava Dasa, Satsai of Bihari Lal, all were woven into the great fibre of cultural thought along with Sanskrit classics of Kalidasa, Sri Harsha, Jayadeva and Skandas (chapters) of Bhagvata Purana. Art in new light

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Mandana by a Sakhi on Nayika's breasts, Rasamanjari, Basohli, A.D. 1695

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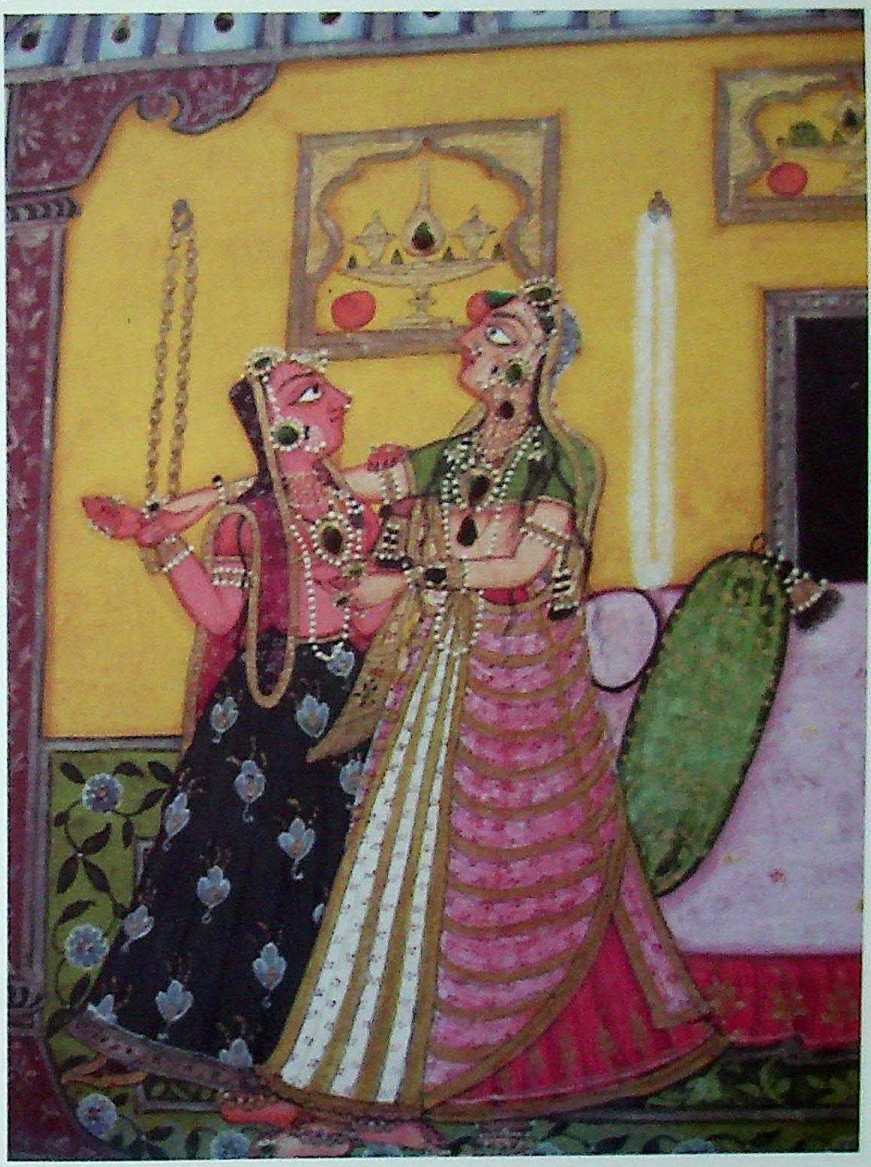
appeared in Kangra school and its idiom of Basohli, Chamba and Nurpur. Basohli was a stream which under royal patronage and Brahmanical preachings flooded the area with art of great fluctuations, vibrations, experiments and understanding. Literature in illustration of deep studies suddenly started making its mark on hill culture where art of living was in simple living and love. Rasamanjari of Bhanudatta gave us paintings of Nayaka-Nayika variety in love themes of enchanting and revealing portraiture. Search for God or lover in spiritual and worldly life had the same meaning and interpretations. Looking for ideas, waiting for love to overtake everything of our life in quest for the ultimate reabsorbed the soul.

Basohli gave us two sets of Rasamanjari as said above. Hira Lal Shastri a famous historian of old school has remarked about this great work in his works, '.....in order to see the creation of God and to realize the hollowness of the world this (Rasamanjari in Kangra paintings of Basohli origin), containing many pictures....the wealth of mind was caused to be prepared by Raja Kirpal Pal on the auspicious day the 7th title of the bright fortnight of Magha in the Vikrama' year counted by the eye, the arrows, the sages and the moon i.e. 1752 (A.D. 1695) in the town called Visvasthali, which lies on the beautiful banks of the Airavati by Devidasa who is well-versed in the art of painting.'



The Nayika and Sakhi in Sangathana, Rasamanjari, Basohli, A.D. 1695

Another important step taken towards sky heights by hill painters was to dedicate their colour and brush to the illustrations of the Bhagvata Purana in two series, one in fact related to Mankot find and the other to Kangra's Sansar Chand who ruled from Alampur-Sujanpur town. We have Krishna's presence in Basohli art also. Basohli artists painted in 1730, a full volume of Gita Govinda of Jayadeva's love songs in their genuine Pahari idiom. Presently most of this work is at Chandigarh and in the Lahore Museum. Manaku, an artist son of Pandit Seu of Guler (Kangra) in V.S. 1787 (A.D. 1730) painted the pictorial version of Gita Govinda for Basohli.

Basohli is also known for its love and separation themes in art. A number of Ragamala paintings

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illustrating musical moods, ragas, raginis, ragaputras (now in Bharat Kala Bhavan, Banaras collection) are a remarkable unique work on musical tradition of classical concepts.

I differ with Khandalawala, Archer, Randhwa and company when they find in Nurpur murals of Damtaal an influence of Primitive Basohli style. My personal visits to Damtaal and study of mural works on the walls and a few paintings with Mahanta, especially the miniature portrait of Mahanta in deep yellow background in 1970-71 convinced me that Damtaal had its own sub-style very close to Guler-Kangra origin. Dr Randhawa's efforts in studying Coomaraswamy and Khandalawala are appreciable. Guru Nanak and Bhai Mardana recognized as Love-Kusha, the twin sons of Rama and many other guesses need to be taken with a pinch of salt with due respects because to me the very effort of art lovers bringing paintings in print is praiseworthy. Initially every painting appeared to early critics as of Basohli origin or Raja Sansar Chand of Tira patronage because at that period of time very little work was out of the hidden boxes of the elite. Today these treasuress are spread in various museums of the world and thousands of originals stand identified and I have seen most of the available work and captured it in my personl camera.

Sakhikrita Parihasa, Rasamanjari, Basohli, A.D. 1695

Back to Basohli, we have a number of Basohli portraits painted in bold styles, suitable colours and dress codes which are exclusively rich in style and portraiture. Paintings of religious and cultural background provide us with a visual record of society of the parallel historical importance. We can understand the Hindu way of life, essence of scriptures in colour without reading a word of original works which the Basohli artists have represented in a tangible and expressive manner based on subjects of epic and classical importance exposing us to material and spiritual texture of life of our society, cultural aspirations and expectations.

Dr Randhawa and John Kenneth Galbraith in their book 'Indian Painting' view the origin of Basohli state rulers as traced to Rajasthan and Central India between the years of 7th to 12th centuries and presume that the outsiders (Rajasthani) captivated the local barons called Ranas. Also the authors like persons of a higher status themselves pronounced that Basohli art started in 17th century second half with artists from Bundi and Mewar etc., of Rajasthan providing talented group of artists to work in this area. The learned authors have stated all this very authoritatively but a student of history can't think of Rajasthan Princes taking 660 years spent in settling in the tiny state of Basohli (7th to 12th centuries) and then waiting for another gap of 500 years to think of art. The fact denounces that claim because Basohli was founded by Bhog Pala in A.D. 1765 by the Kulu kings of Himachal and we have regular historical evidence to confirm that the state was of ancient origin which flourished upto the reign of Bhopat Pal (1598-1635), who lost and

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regained his territories from the dominant Nurpur Raja. The Basohli under Sangram Pal (1635-1673), Hind Pal and Kirpal Pal etc., continued to be ruled by the local Rajput Rajas.

Sangram Pal is credited with promoting and popularizing miniature art at Basohli and I don't find any support for belief that Mughal artists gave life to Basohli paintings. Kirpal Pal as already discussed in earlier pages patronized the painters and a distinct school, in its magnificance gave us works of unmatched beauty. The decorative symbols, use of primary colours and details of ornamentation gave expressive eyes and lovely faces of women a position of envy in the miniature Pahari art the origin of which cannot be linked with Mughal style because of the clothing type only. The hill state retained the originality of style and the figures with the unique facial formulae and the cultural environment have no reflective brushing in Basohli.

The cowherd boy Krishna as remarked by G.A. Grierson, is worshipped. In his words, 'All the hot blood of oriental passion is encouraged to pour forth one mighty flood of praise and prayer to the infinite creator, who waits with loving out-stretched arms to receive the worshipper into his bosom, and to convey his safely to eternal rest across the seemingly shoreless ocean of existence.' (Sir G.A. Grierson ed., The Satsaiya of Bihari, Calcutta 1896 p. 8) This cowherd boy appears as Nayaka in Rasamanjari paintings.

Basohli art as seen in Rasamanjari, series is naturalistic in abstraction, descriptive in vision and rich in imagination with latent, mystic and educative schemes of classical approach.

The Doorman, Rasamanjari, Basohli, A.D. 1695

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Praudha Proshitabhartarika, Rasamanjari, Basohli, A.D. 1695

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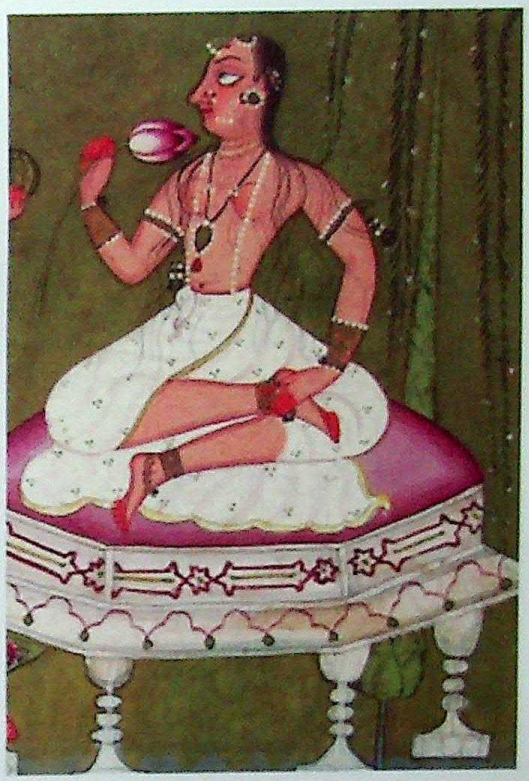
Rasamanjari in Three Editions

Rasamanjri of Basohli origin has some of the best painted pictures by Devidasa, the painter who originally belonged to Nurpur. He is attributed with two sets of Rasamanjri for Basohli Darbar, whereas his son Golu did the third version for his mentors at Nurpur. Rasamanjari of Bhanudatta is one of the deepest, most celebrate and precisely accurate descripted classical compiled work which merits in originality above any other text on this subject barring the Bharata Muni's Natya Shastra which will always reign supreme above any original or scholarly effort.

Although Coomaraswamy and Gangoly had published their works much earlier, yet it was the six-picture collection of Dr Mulak Raj Anand which in late fifties appeared to the pleasing eye of the beholder. Dogra Art Museum, Jammu has protected the Rasamanjari leafs of the folio from the purchased or gifted collections received from Kunj Lal Padha of Basohli. In addition Bharat Kala Bhavan, Varnasi and Govt Museum and Art Gallery, Chandigarh also can boast of a few originals in their collection. Rasamanjari Nayika is spread over in fragments in many countries in almost all museums sheltering miniatures of Himalayan origin.



Shakshata Darshana, Rasamanjari, Basohli, A.D. 1695

The Rasamanjari erotica has sublime touch and we meet Radha in passion dominating Krishna often. Love of the soul (Radha) for the Supreme Soul (Krishna) is symbolic and understandably so because the Indian culture of feudal dominance in 17th to 19th century and most backward districts in Himalayan foothills produced art for the court, art for pleasure and patronized the artists to boast of their heritage and possessions resulting in gifts of art works in exchange or ostentatious glory exhibited. Artists have done their best even in the given limited opportunity but this also led to artists adding their imaginative skills in theme, colour and arrangement. The facial formulae and clothing adornments added new dimensions. The breasts covered with glittering gold are covered in ornaments spread but a close look at the detail can leave much for vision. Emotional moods, acts, postures have produced speaking pictures of men and women who modelled for Krishna or Radha. Beauty of the maid servants exposes a society living in grandeur, lavishness and affluence. Interior decorations add to the excitants. The sentiment, even when imprisoned is often revolting under various situations.

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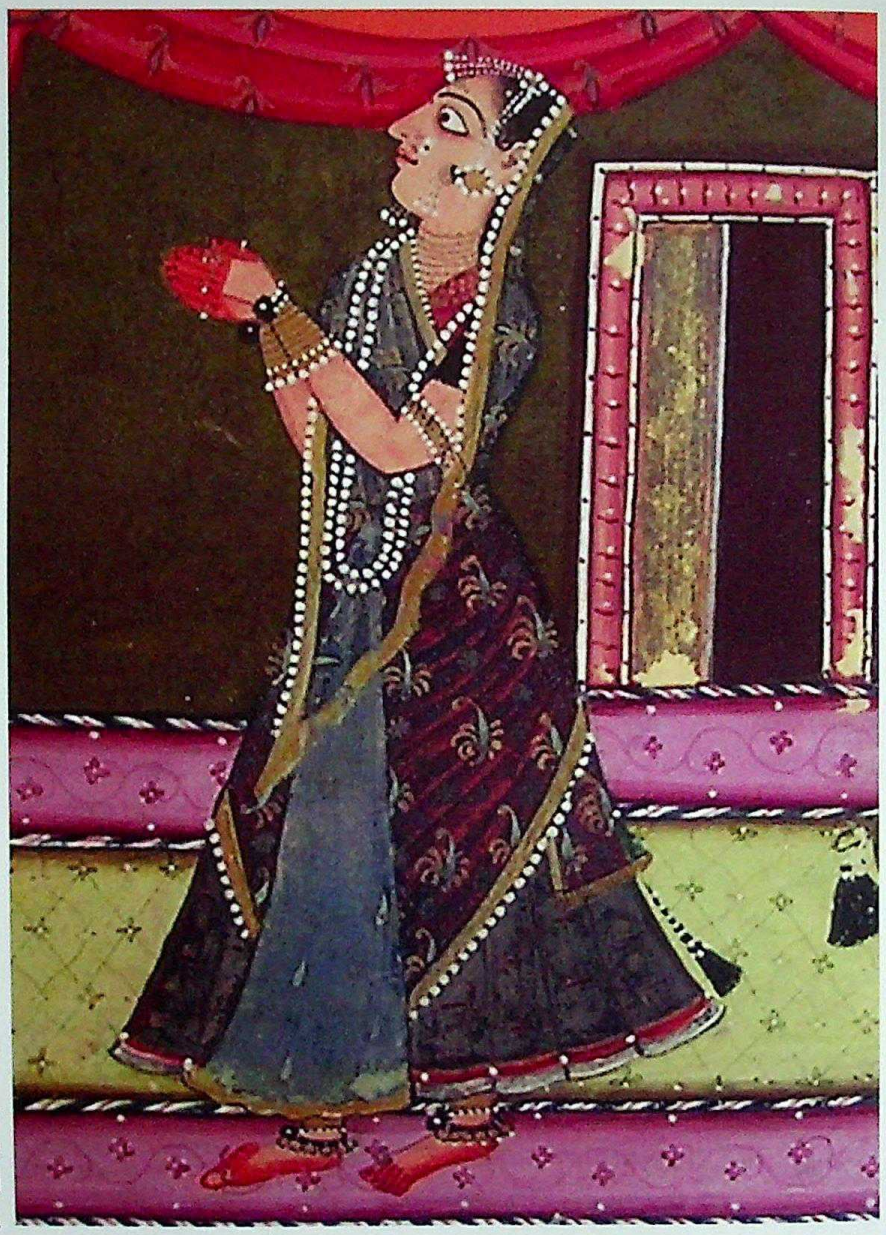
Rasamanjari by Bhanu Datta is a delectable book of love making and description of Nayak-Nayika. The flavour of love and moods of catharsis are painted in these series of miniatures where classification of erotic inclinations of the man and woman presented in colour are a joy born of variegated emotions. Poetry and painting are inseparable. Rasamanjari of Basohli in paintings can be seen at the Bharat Kala Bhavan, Varanasi and the Dogra Art Gallery, Jammu. Some paintings by Golu of Nurpur can be studied from the collection of Kasturbhai Lalbhai of Ahmedabad. Dr Mulak Raj Anand and M.S. Randhava put some pictures in their writings in Rooplekha in 1957. The authenticity of Basohli series is established beyond doubt. We notice a very high quality of brush work of the Basohli school where laughing colours are in full ripeness in their mature phase with heart warming refined primitivism.



Nayika, Shakshata Darshana, Rasamanjari, Basohli, A.D. 1695

A quotation about the Bharat Kala Bhavan collection from the writings of Pandit Hiranand Shastri will help us in understanding the art sentiments better,

"In order to see the creation of God and to realize the hollowness of the world this (Chitrarasamanjari), containing many picture, (which are) the wealth (in creation) of mind, were caused to be prepared by Raja Kripal Pal. It was completed on the auspices day, the 7th tithi of the bright fortnight of Magha in the Vikrama year 1752 of which corresponds to A.D. 1695.

Rasamanjari paintings are born of expression which has attained secure spiritual effects. The drama is born of poetic imagination of the painters who painted the figures in action that the poets imagined in the most intense moments in centuries of search of the body for the soul. The contrast in colours is symbolizing the 'absolutist yearnings of the lovers'.

I remember Dr Mulak Raj Anand telling me in 1960 that Basohli Rasamanjari creates passion play

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portrayed in primary red-hot colours, which evoke the exalted world of love itself, the firmament lifted above all mundane considerations into the final ecstasy of belonging for the direct contact of love. Thus technique is only a partial consideration."

These paintings are not decorative and nothing extraneous is seen unless it is integral to the intense moment of the sentiment of poetry. Colours are symbolic. Mango in Basohli art on the tree represents female breast, the cypress suggests maleness, round dark trees in green show separation, lyrical willows are for union in love, thundering clouds represent boldness, snakes are to show fearlessness, lotus is for calm. The prism juicy breasts are part of the busting youth and often the semi-nude bodies show that the lure of physical love was deliberately exalted. Life is sensuous, yet spiritual when lovers are compelled to seek each other in animated spirits everywhere absolute facilities of the world of desires initiate us into the insights of our own buoyant supplications and all this comes when we read Bhanudatta's Rasamanjari keeping Basohli Rasamanjari pictures before our eyes where colours speak the language of our heart and the symbols provoke our mind to accept the truth of the worldly pleasures which will ultimately unite us with the absolute truth of the Soul-Supreme. The art is dominant with glowing, vibrant colours and we read in colour rhythm and the exquisite of the poetry of Rasamanjari of Bhanu Datta.

Khandita Nayika, Rasamanjari, Basohli, A.D. 1695

It is the first time ever that all the paintings from the Dogra Art Museum paintings of Rasamanjri are available and also, I have included some painted details for the students of art. In fact the Dogra Museum Rasamanjri is the 2nd version done by Devidasa, whereas most of the paintings of the first version are in various collections abroad but they are inferior to what this second Rasmanjri has presented to us.

Poetry and painting depend upon each other for enchanting the beauty they create in words and colour.

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Even without direct evidence I can state that the Nayika in Kangra Pahari painting born of poet Kalidasa's imagination will go with Rasamanjri. The Pahari faces, the body build, the form and shapes seen in these unique works remind me of Kalidasa's descriptions in Kumara-Sambhava epic. Seeing the numerous beauties, Kamadeva, the Lord of love, whose mysteries ignite the passion even in stone-stuffed hearts will faint Nava Yauvana Navohara, the Nayika of Pahari art is very close to Kalidasa's perceptions in Kumar-Sambhava. Rasamanjari painting are a detailed study in Nayika-bheda.

Sviyadharma Nayika, Rasamanjari, Basohli, A.D. 1695

NAYIKA IN CLASSICAL LITERATURE

Nayika in our literature is Padmani, Chitrani, Shankhini and Hastini as a woman, sub-divided into three categories each, viz., *Svakiya* (own), *Parakiya* (another), and *Samanya* (nobody's or anybody's). The sub-division is further classified on age groups and experience in life. The *Savakiya* is *mugdha* (infatuated in young age), *Madhya* (adolescent) and *Praudha* (mature, who understands life). *Parkiya* is *udha* and *unudha*. We meet in these paintings *Navala-vadhu* (the newly wedded), the *Navyauvna* (ripe with fresh youth), *Navala-Ananga* (newly infatuated), *Lajja Praya* (the bashful). *Mughdha heroine* is *Mugdha-Shayana, Mugdha Surata, Mugdha Mana* and *Madhya* and is *normally found as Arudhayauvana* (just *entered youth bloom, in Pragarbha-Vachana* (clever in word and speech, dominating, irritating) and Pradurbhuta-manobhava (obsessed with sex in body and mind), and *Surata-Vichitra* (amorous and pleasing). The Praudha or the mature one is

1. Smastarasa-Kovida i.e. expert in all art of love;
2. Vichitra-Vibharava (wins with tool of beauty);
3. Akramita (clever in words and deeds);
4. Labdha Pati (one who dominates and is respected and obeyed);

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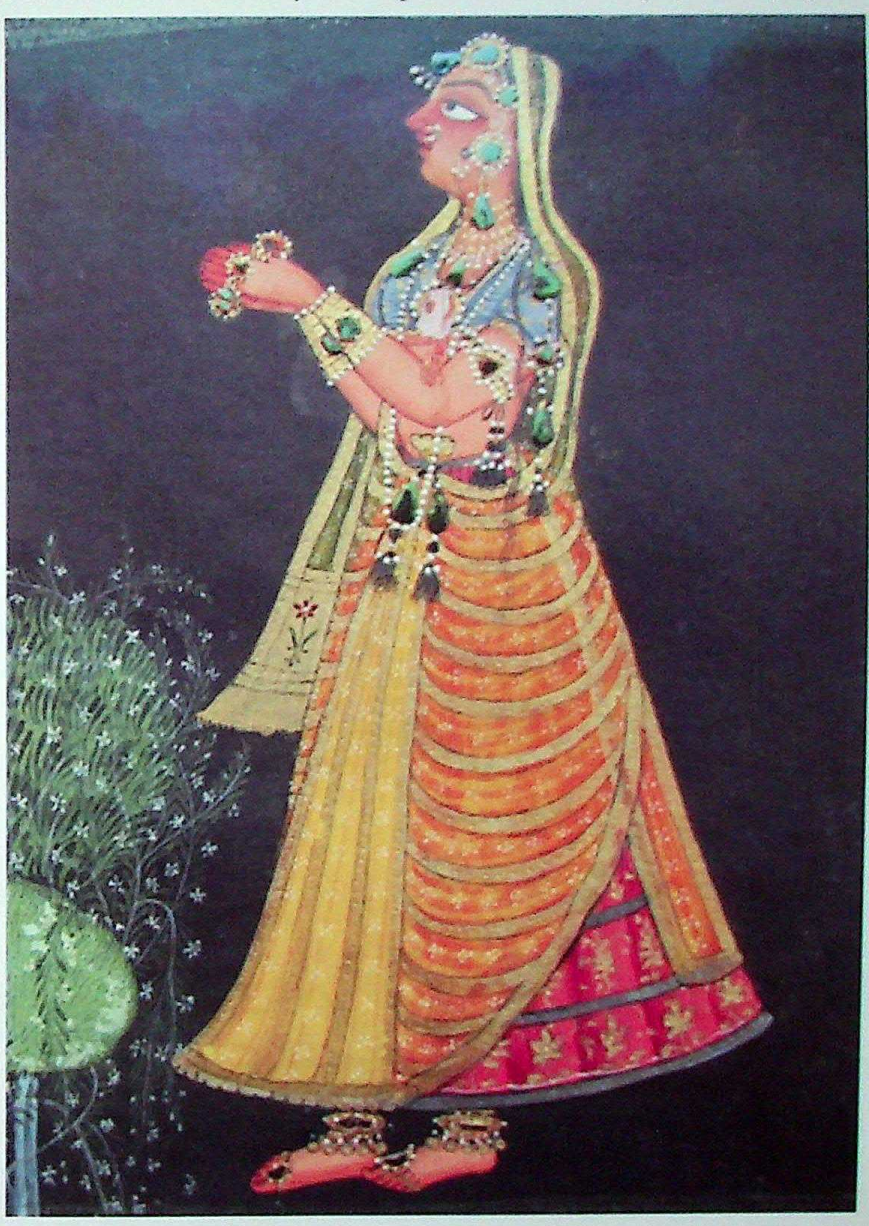
5. Praudha-dhira (mature but disregarding and conceited);
6. Praudha-Dhira-akriti gupta (retained with false propriety);
7. Praudha-adhira (suspecting, unrespecting) whereas Parkiya is :
   (*i*) Udha, a society woman who cheats in words and deeds.
   (*ii*) Anudha is unexpressive, she keeps secret glance ready for the lover and forgets all about her marital ties throwing furtive glances at her lover.

Keshava Dasa has provided situations of love in *Bahyarati* or preliminaries of love play or foreplay and *Antrarati* (seven postures in union, standing lateral, face to face, face to back, facing downwards, facing upwards and lying on the back.

Acharya Keshava Dasa has given couplets on sixteen types of adornments known as **sola-shringara** which include bathing, putting on clothes for the occasion, applying mahavara cosmetics to feet, dressing hair, painting sandal paste on forehead and breasts, a mole on the cheek, saffron on the body and hena on palms, wearing ornaments and flowers, chewing betal leaf and cardamom to provide freshness to mouth, applying fragrant paste to teeth, applying redness (as lipstick) to lips and painting eye-lashes with kajal or cellyrium by woman. Without shringara the beauty of a woman is of no worth.

Keshava has followed the classical tradition for describing the hero as Dhira (the firm or balanced), Adhira (fickle), Dhira-adhira (mix qualities). In Sanskrit, these heroes are known as Dhirabrita, Dhira-adhira, Shanta Dhirudata and Dhiroudhata.



Utka Nayika, Rasamanjari, Basohli, A.D. 1695

Rasamanjari of Bhanudatta which is painted in three series consisting of two in Basohli pattern and the third one in Kangra-Nurpur idiom. Bhanudatta's classification of the Nayika is widely followed by the Pahari artists. Keshava has left some classifications and we must trace Rasamanjari detail in miniature art

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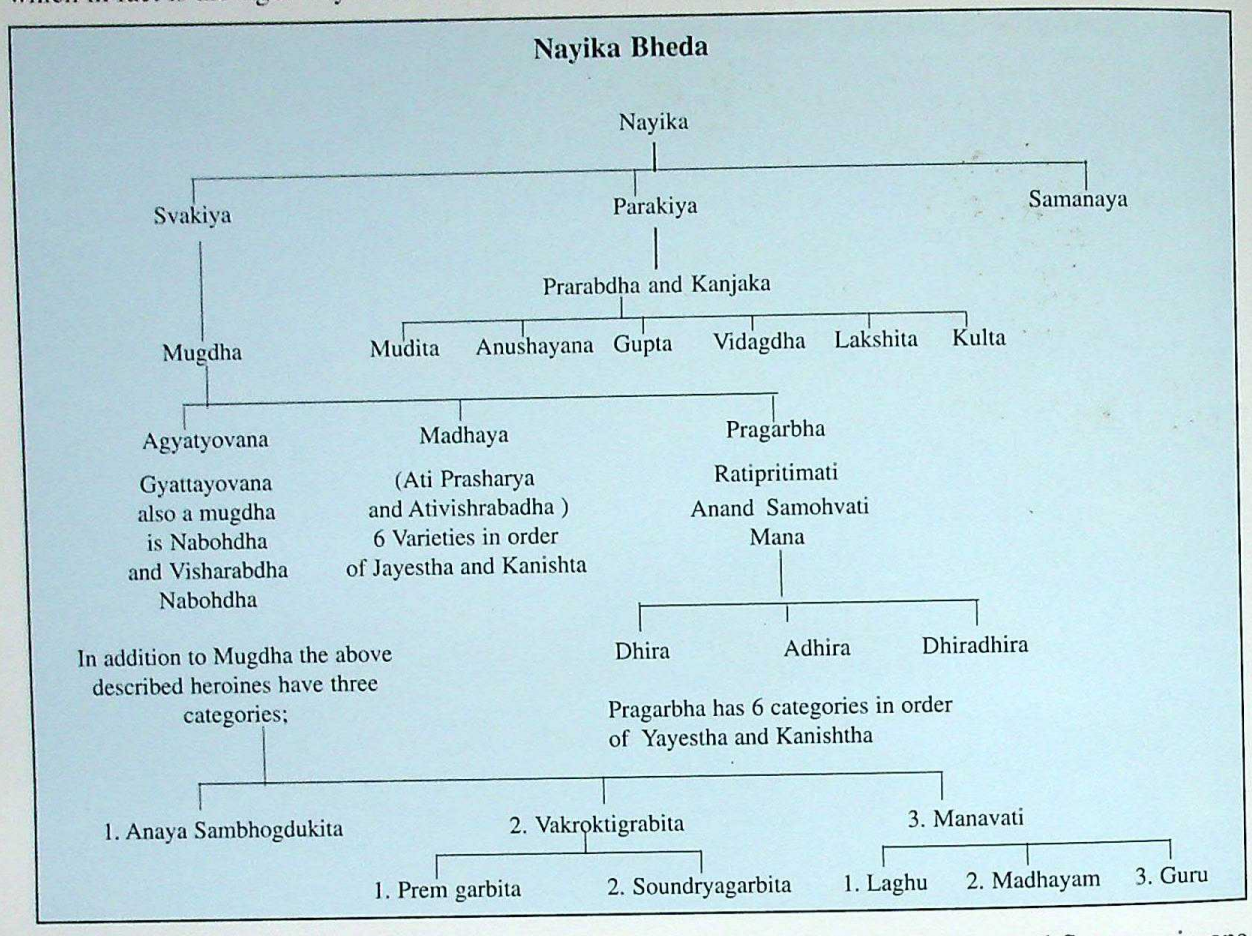
which in fact is the right way which Dr Randhava did not depend upon or mention ever.



The Above classification gives us Svakiya in thirteen varieties, Prakiya in two and Samanya in one form only i.e. a total of sixteen varieties exist. Depending on age and condition each of these 16 are categorized in 8 groups, namely Proshitbhartrika, Khandita, Kalhantrika, Vipralabdha, Utka, Basaksajja, Svadhinpatika and Abhisarika, yielding a total of 128 Nayikas; they further get division as Utama, Madhyama and Adhama making the number to yield a figure of 384 and again the three final distinctions of Divya, Adivya and Divya-Adivya give us a figure of 1152 Nayikas in literature and art. I wish I could devote whole of my life in tracing these 1152 varieties of women for identifying in Pahari art. The mood, spirit, action, adoration and categorical lakshanas and behavioural patterns which I do notice in most of the miniatures especially of Rasamanjari, Rasikpriya and Satsai, but Radha is the enigma in her behaviour, and whose blessings can do the trick and with her blessings I proceed further.

Keshava Das, in Rasikpriya provides us with a study of moods and bhavas of lovers, meeting places and situational environment, behaviour and attitudes in dealing with each other and approach in personal touch to reveal the sentiments for the other, effort to spell out heart's desire in external effort to conceal the real desire, in fact by doing so provoking the lover to advance in action is the only purpose. Hesitation in fakeness and effort to attract the other by displaying the graces and mannerism are clever artifices adopted by Radha and Krishna of Rasikpriya. Lovers take advantage of any adverse situation of crisis even and sneak out to a hideout. Feigning illness is easy way to ask for a lover's presence as cure. Krishna's love-encounter with Radha in his own house results in what it should have resulted. He could rub Radha's face with saffron to conceal the marks of his passionate love-encounter and send her off after Radha has shed her shyness.

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The Nayak-Nayika tradition is traceable to Agnipurana, Dasharupaka, Saraswatikanthbharan, Sahitya Darpan and Rasamanjari. Keshav Das is just a small keg in our wheel of traditional approach. Pahari art is the art of Shringara where Nayika is excitant as vibhava and Nayak is a slave of a stimulus which sustains love. Hava is external indication of love. Wantonness (Hela Hava), Sport (Lila Hava), excitable and voluptuous gracefulness (Lalita Hava), arrogance (Mada Hava), fluster (Vibhrama Hava), bashfulness (Vikrit Hava). Flutter of delight (Bilasa Hava), hysterical delight (Kilakinchita Hava), affectation of indifference (Vibboka Hava), simplicity in dress (Vichchhiti Hava), affectionate repulse of endearment (Kutamita Hava), and message through a symbol (Bodhaka Hava) are all visible in detail in our miniature Pahari Kangra art and Rasamanjari series as prescribed by the Shastras.

Sex is an important attraction in Shringara and as said by the scholar King Bhoj, Shringara is the only Rasa because enjoyment of sex is the only permanent view of our life.

RASAMANJARI IN PAHARI ART

The Natya Shastra in its 24th chapter gives us eight Nayikas namely, Mahadevi, Devi, Swamini, Sthayini, Bhogini, Shilpakali, Natakiya and Nartaki. In the 25th chapter, four categories of Nayikas are given as Divya, Narippatni, Kulastri and Ganika. Involved or Anusakta and detached or virakta also are included in Nayika train. In fact Bharat Muni's above classification is the basic guide for all the scholars of Poetics who have spoken of Nayika classification. Bharata's work is of pre-A.D. era and the Agni Purana is contemporary to this work. The Kamasutra gives us woman in four categories: Kanya, Bharya, Paradara and Vaishya. I have already written about Rasamanjari classification which came much after Acharya Rudra Bhatt's Shringara Tilak (9th c A.D.), where we meet Ashta Nayikas with the names: Swadhin Patika, Utka, Basakasajja, Abhisandhita, Vipralabdha, Khandita,

The Maid, Rasamanjari, Basohli, A.D. 1695

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Abhisarika and Proshitpatika. In the Shringara Prakash of Bhoja (11th c. A.D.), we have four basic Nayikas, in addition to already accepted Svakiya, Parakiya and Samanya, he speaks of Punarbhu, which we trace to Vatsayayana. Punarbhu has three categories : Akshata, Yatayata and Yayabara. The Bhoja classification was rejected by all the successor scholars. After this great tradition we find Shingara Manjari written in the Telugu language and Rasamanjari in Sanskrit of Kangra and Basohli illustrated fame is Sanskrit edition of this Telugu work written by Bade Shah Akbar which was a copy of Bhanu Dutt's work completed in 13th century. Some scholars enhance Bhanudatt's time to 16th century, but we have a commentary on Rasamanjari

Madhagama Mana, Rasamanjari, Basohli, A.D. 1695

done in 1437 by Gopal which establishes Bhanudatta a Maithali Brahman who was a contemporary in distance of none but his own father, a poet known as Ganeshwar Mantri whose son compiled 'Vivada Ratnakar' in 1315. Also Vishwanath's Sahitya Darpan (1384 A.D.) is influenced by Rasamanjari. My above description in brief is with a motive of establishing that Pahari art is based on classics of unimpeachable repute. Bhanudatta was devoted to Ardhanarishwara Shiva and created Rasamanjari as a divine source of pleasure in essence and content scented with the fragrance of flowers of a thousand varieties. The Rasamanjari attracted scholars to interpret its soul and eleven exhaustive commentaries are available for our guidance. I am no scholar of Sanskrit but I have depended upon 'Surbhi' interpretation of Shri Badrinath Jha and Pandit Jagannath Pathak edited by Pt. Gopal Shastri. The Rasamanjari holds highest place in Pahari art.

तातो यस्य गणेश्वरः कविकुलालङ्कार चूड़ामणि
देशो यस्य विदेहाभूः सुरसरित्कल्लोलकिर्मीरिता।
पद्येन स्वकृतेन तेन कविह्ना श्रीभानुना योजिता
वाग्देवी श्रुतिपारिजात कुसुम स्पर्धाकरी मञ्जरी॥

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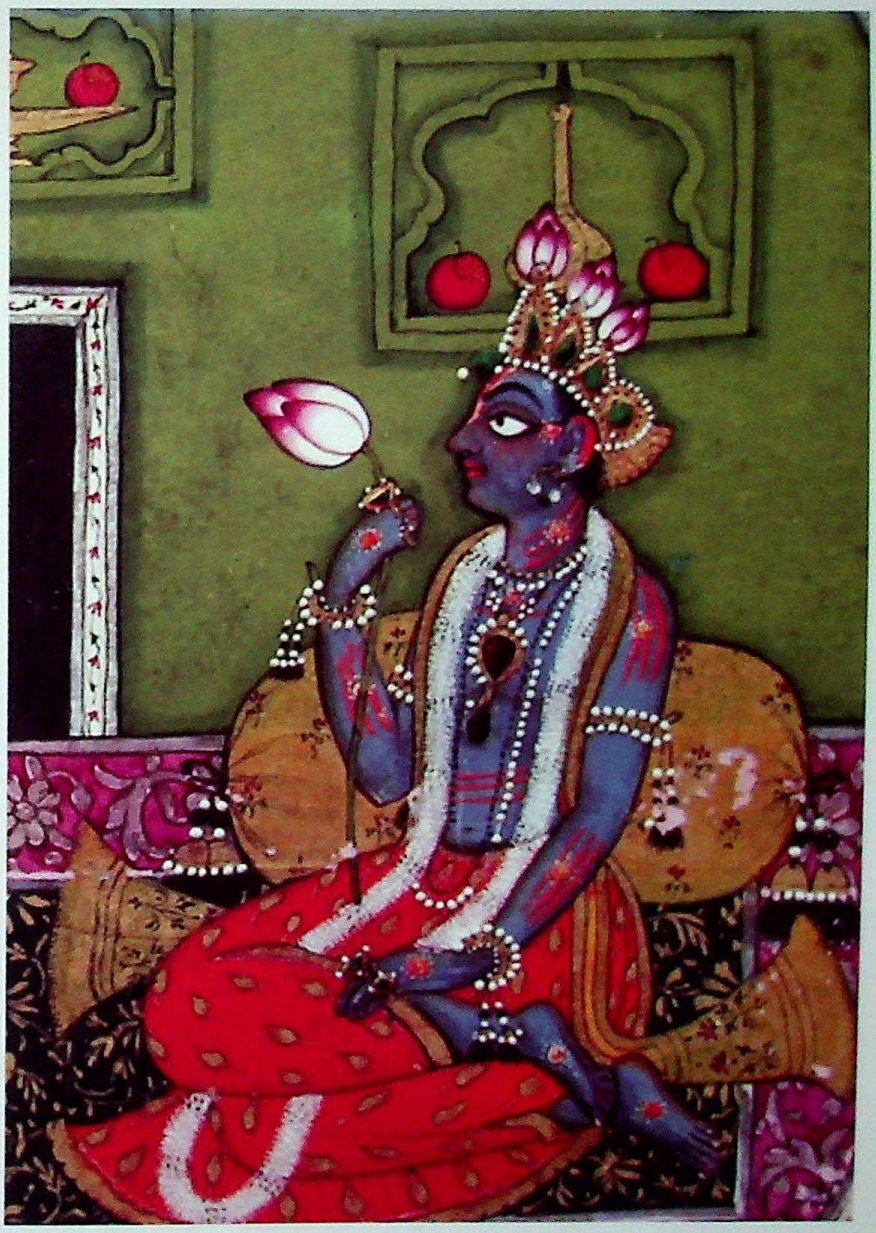
This Rasamanjari is compared with Parijata flower of Lord Indra's garden decorating the ears of Devi of speech and intellect, Saraswati (Bagkdevi). The Shlokas of this composition hide in them treasures of secret information which educate us on what others have not given us in inheritance. Two series of Basohli and one of Nurpur have re-lived Bhanudatta's experience and enriched our heritage. Bhanudatta's Rasamanjari was written to give experience of Shringara to scholars and worthy readers of this book. Shringara as Rasa is part of 'Alankara Vibhava'. Shringara is to promote Kama i.e., sexual bliss. Erotic experience of life causes amorous eruption. Bhanudatta's definition of Svakiya Nayika is 'तत्र स्वामिन्येवानुरक्ता स्वीया', 'स्वीया तु त्रिविधा-मुग्धा, मध्या, प्रगल्भाचेति।' And Mugdha is one who is seen as 'तत्राङ्कुरितयौवना मुग्धा।' Mugdha is divided into सा च—अज्ञातयौवना, ज्ञातयौवना च। What is this Mugdha? She is defined—अस्याचेष्टा—क्रि याहि मनोहरा, कोपे माह्विवहेम्, नवभूषणे सर्माहा च। In the beginning of newly grown up beauty she is drunk in youthful dreams of her own fantasy.



The Nayaka, Rasamanjari, Basohli, A.D. 1695

Madhya is 'समानलज्जमदना मध्या'. She is shy but full of sexual urge. And Pragallabha is identified by her actions 'अस्याश्चेष्टा रतिप्रीतिरानन्दात्सम्मोहः।' But she knows her husband's each and every sexual move in advance— पतिमात्र विषयक केलिकला कलापकोविदा प्रगल्भा। In fact Rasamanjari has provided the theme of Nayika in such a detail that hundreds of paintings and painters won't suffice to interpret the Nayika categories of 1152 women with the best of their efforts even. Pahari art is an effort to translate words into vision. Each definition is creating a situation where the art interprets its deeper meaning. Radha as Anushayana Nayika in love with Krishna could not reach the fixed spot in mango-grooves not finding her there Krishna as a token of proof of this visit plucks mango flower sprouts and decorates his ears to tease Radha and appear before her in front of her residence who repents, regrets and is disturbed.

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Mana (faked anger) is often painted in Pahari art, as Rasamanjari says 'प्रियापराधासूचिका चेष्टामानः।' This anger is born of love or envy (perhaps jealousy).

Bhanudatta approves of Nayikas of 384 categories and has objection in accepting (दिव्य, अदिव्य and दिव्यादिव्य) Divya, Adivya and Divyadivya multiple of 3 to bring the number to 1152. In paintings we find mostly Nayikas in their eight categories but their actions (चेष्टा) provide us with numerous depictions which can be counted upto 384. Rasamanjari has defined Nayikas on chesta (action) and behaviour under a given or sudden situation. Separation or viraha is applicable to married and unmarried women both and it disturbs the men also. The unfaithful wife also feels separation from her lover but does not express it in visible actions before other members of her family. Krishna's behaviour often spells his having spent the night with some other woman and this situation results in Radha as Khandita Nayika. She knows from lipstick marks etc. all that Krishna has done and here it is natural for her to be angry. Her unfaithfulness to her husband is excusable because her love for Krishna is pure. A lover who does not reach the appointed place to meet his beloved makes the Nayika Vipralabhdha and she exposes her suffering as Rasamanjari says, "अस्याश्चेष्टा निर्वेद-निःश्वास-सन्तापा-लाप, भय-सखी-जनोपोलम्भः-चिन्ता-ऽश्रुपात मूच्छादयः" Under such circumstances Mughda also behaves like vipralabdha, even Madhya has same feelings. Not only Praudha (mature) but Samanya (normal category) also behaves in the above manner. The married woman waiting for her husband or lover, and the man not reaching at the appointed hour causes anxiety and as such the woman is called utakandita or utaka. Rasamanjari states as under:

Kalahantarita Nayika, Rasamanjari, Basohli, A.D. 1695

संकेतस्थलं प्रति भर्तुरनागमनकारणं या चिन्तयति सोत्का।

The Nayika's behaviour suggests "अस्याश्चेष्टा अरति-सन्ताप-जृम्भा-ऽङ्गाकृष्टि-कपटरुदित-स्वावस्थाकथनादयः।" The Nayika's wait for her lover is endless. She can spend sleepless nights in dense forests under torrential rain. As other's

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wife she braves all risks and if the lover does not turn up she moans and speaks her tears.

स्नातं वारिदवारिभिर्विराचितो वासो घने कानने
पुष्पचन्दनबिन्दुभिर्मनसिजो देवः समाराधितः ॥
नीता जागरण व्रतेन रजनी व्रीड़ा कृता दक्षिणा
तप्तं किं न तपस्तथापि स कथं नाद्यापि नेत्रातिथिः ॥

The devotion, meditation and dedication to lover's wait resulted in vain. Such an effort was enough even to obtain God's presence. Utaka Nayika's suffering is unmatched.

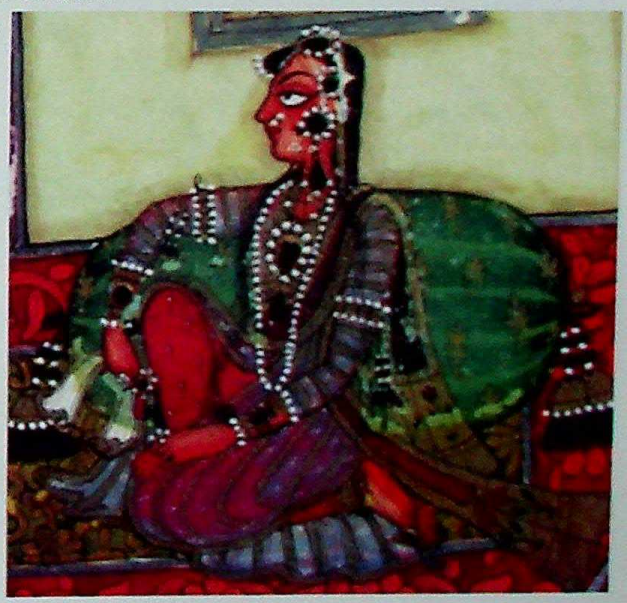
An extremely beautiful woman need not possess other merits; the lover can remain infatuated by her looks alone. This Mugdha is painter's delight. She is as good as Vasaksajja Nayika who is ever prepared with all her adornments and loveliness in wait for satisfying her sexual desires as soon as her man appears. The Mugdha may be of very tender age and unaware of her charms or calling herself inept; she attracts. She may not know her charms but the lover finds everything in her arresting. Bhanudatta speaks on her behalf:

"मध्ये न क्रशिमा, स्तने न गरिमा देहे न वा कान्तिमा
श्रौणौ न प्रथिमा, गतौ न जडिमा नेत्रे न वा वक्रिमा।
लास्ये न द्रढिमा न वाचि पटिमा हास्ये न वा स्फीतिमा
प्राणेशस्य तथापि मञ्जति मनो मध्येव किं कारणम् ॥"

This norm also applies to one whose husband in under her perfect control.

The most important category of beautiful woman is found in Abhisarika Nayika who is defined as, "स्वयमाभिसरति प्रियमाभिसारयति वा या साऽभिसारिका।" This Nayika is different from Vasiksajja. She herself ventures to visit her beloved or even sends a messenger to convey her desire about her purpose to reach a desired station. Her actions in classical language are, "अस्याचेष्टताः समयानुरूपे वेषभूषण-शंका प्रज्ञानैपुण्य-कपट-साहसादय इति परकीयायाः।" She dresses as the situation demands. She makes an effort to hide her from others and does not want to create scenes. She builds up her courage to step out, acts cleverly and is willing to dare rains, snakes and any adversity. She can cheat her parents by her fake excuses.

'स्वीयायस्तु प्रकृत एव क्रमः।' The Sviya Abhisarika is like normal Abhisarika but she wears no ornaments, adorns white and less bright clothes to mix her mass in moonlight and keeps a hidden profile. (Abhisarika is the most painted woman in Pahari art). Mughda and Madhya also behave in the above fashion under a demanding situation. A mature woman knows how and when to act as an Abhisarika. Abhisarika as unmarried woman is best portrayed in various acts and so is Parakiya (other's wife). Nayika whose behaviour is like Abhisarika for whom no obstacles exist, she braves night, day, darkness, heat, sun, jungles and does not bother for societal or parental effects. Her only effort is to meet her lover. Abhisarika is known by various other names dependent on their actions, viz, Jyotsana Abhisarika, Tamisra Abhisarika, Divasa Abhisarika, who brave moon light, dark night and day night respectively. Abhisarika paintings are artists' first love in miniature Pahari paintings of Rasamanjari theme and also Rasikpriya is not different from this effective



Mugdha Abhisarika Nayika, Rasamanjari, Basohli, A.D. 1695

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depiction in colour. The painters have mastered expressions and body language. The breasts have been given extraordinary attention to exact proportions. Sakhi or Duti has an important role in Sanskrit and traditional vernacular literature. She functions as messenger and a friend and rarely cheats her mistress. Pahari art is unparallel in art detail and perfection of detail.

The above description deals with Nayak and Nayika syndrome in Pahari miniatures and I have restricted my thesis to Rasamanjari and Rasikpriya literary tradition. Kalidasa supports me with the following verses:

उन्मीलितं तूलिकयेव चित्रं
सूर्यांशुभिर्भिन्नमिनारविन्दम्।
बभूव तस्याश्चतुरस्त्रशोभि
वपुर्विभक्तं नवयौवनेन।। (32 कुमार संभव)

Her body, unfolded by newly coming youth, appeared so charming in all its possible qualities of symmetry, as a picture painted by brush and as a lotus bloomed by sunrays.

Nayaka, Details Gurumana, Rasamanjari, Basohli, A.D. 1695

अभ्युन्नाताङ्गुष्ठनखप्रभाभिर्निक्षपणाद्रागमिवोद् गिरन्तौ।
आज हतुस्तच्चरणौ पृथिव्यां स्थलारविन्दश्रियमव्यवस्थाम्।। (33 कुमार संभव)

Due to emitting red colour on account of radiance of her raised up great toe and nails, her feet conferred to the earth and the ever-shifting glorious beauty of land-lotuses.

सा राजहंसैरिव सन्नताङ्गी गतेद्ये लीलाञ्चितविक्रमेषु।
व्यनीयत प्रत्युपदेशलुब्धैरादित्सुभिर्नूपुर सिञ्जितानि।। (34 कुमार संभव)

She, with a little shaping body was trained into graceful and playful gait in walking, by the flamingoes (i.e. Royal swan), as in return, they were desirous to learn the music of her anklets.

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वृत्तानुपूर्वे च न चातिदीर्घे जङ्घे शुभे सृष्टवतस्तदीये।
शेषाङ्गनिर्माणविधौ विधातुर्लावण्य उत्पाद्य इवास यत्नः।। (35 कुमार संभव)

After fashioning her auspicious rounded and symmetrical thighs with proper length, the creator had to make an effort to give excellent beauteous finishing, when forming her other limbs.

नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात्कदलीविशेषाः।
लब्धापि लोके परिणाहि रूपं जातास्तदूर्वोरुपमानब्राह्याः।। (36 कुमार संभव)

Due to the toughness of skin, the trunks of great elephants and due to extreme coldness, the super plantation—stalks (of Banana trunk), were out of question for standard comparison of her thighs, though the both had a plump rounded shape physically.

एतावता नन्वनुमेयशोभि काञ्चीगुणस्थानमनिन्दितायाः।
आरोपितं यद्गिरिशेव पश्चादनन्यनारीकमनीयमङ्कम्।। (37 कुमार संभव)

The beauty of the resting place of the girdle (hips) of irreproachable her, could, indeed be inferred from this, that in after times, it was placed by Lord Shiva on his desirable lap which was not attained by any other woman.

तस्याः प्रविष्टा नतनाभिरन्ध्रं रराज तन्वी नवलोमराजिः।
नीवीमतिक्रम्य सितेतरस्य तन्मेखलामध्यमणेरिवार्चिः।। (38 कुमार संभव)

The delicate row of fluff (descent) which entered her deep navel, crossing the string of her garment round the waist, looked like the shooting ray of the blue central gem of her girdle.

अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डु तथा प्रवृद्धम्।
मध्ये यथा श्याममुखस्य तस्य मृणाल सूत्रान्तरमप्यलभ्यम्।। (40 कुमार संभव)

Of her, the blue-lotus-eyed one, the both breasts, fair skinned, having black nipples and oppressing each other, were so developed that it was impossible even to find a gap between them to pass a lotus-fibre.

मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभार बालाः।
आरोहणार्थं नवयौवनेन कामस्य सोपानमिव प्रयुक्तम्।। (39 कुमार संभव)

She having a waist resembling an altar, had three charming folds of skin on her abdomen, as if they were flights of a stair raised by blossoming youth for cupid to ascend.

शिरीषपुष्पाधिकसौ कुमार्यौ बाहू तदीयाविति मे वितर्कः।
पराजितेनापि कृतौ हरस्य यौ कण्ठपाशौ मकरध्वजेन।। (41 कुमार संभव)

My logic I suppose that her arms were more delicate than even the Shrisha-flower, because they were made as necklace (not neck-noose) for Shiva by cupid, the Lord with his insignia of fish on his flag.

कण्ठस्य तस्याः स्तनबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य।
अन्योन्यशोभाजननाद् बभूव साधारणो भूषणभूष्यभावः।। (42 कुमार संभव)

Her neck gracefully little bent upon her breasts and encircling a pearl-necklace, (both) were in a condition of being adorned and the adorer, due to enhancing the beauty of each other.

पुष्पं प्रवालोपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम्।
ततोऽनुकुर्याद् विशदस्य तस्यास्ताम्रोष्ठपर्यस्तरुचः स्मितस्य।। (44 कुमार संभव)

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If a white flower were placed upon a newly sprouted leaf, or a pearl were kept on a spotless, pure coral, only then, could it be imitated to her sweet smile having a lustre spread on her rosy lip.

प्रवातनीलोत्पलनिर्विशेषमधीरप्रेक्षितमायताक्ष्या।
तथा गृहीतं नु मृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्गनाभिः।। (46 कुमार संभव)

Whether, she, having the elongated eyes, borrowed such unsteady and timid glances, just like the blue lotus in a strong wind, from the female fawns or they from her?

तस्याः शलाकाञ्जननिर्मितेव कान्तिर्भ्रुवोरायतलेखयोर्या।
तां वीक्ष्य लीलाचतुरामनङ्गः स्वचापसौंदर्यमदं मुमोच।। (47 कुमार संभव)

There is a lustrous beauty in her long arching brows, so as made of pencil with collyrium. On seeing that, the cupid gave up all pride in the beauty of his own bow.

सर्वोपमाद्रव्यसमुच्चयेन यथा प्रदेशं विनिवेशितेनं।
सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौंदर्यदिदृक्षयेव।। (49 कुमार संभव)

As it appears she was created by the creator of the universe with great effort, having a desire to see the beauty present in 'one and all', by collecting all standard items (ingredients) of comparison and placing them accordingly in different parts of her body.

NAYAKA

Nayaka in Rasamanjari is Alambana vibhava. In him the Kama (Rati) instinct lives as dependent (Alamban) on the Nayika. The devoted Nayaka resides in the heart of the Nayika. Husband, upapati or vaishika are three categories of Nayakas. Pati or husband is one who is a legally wedded person and is regularly devoted to his consort or wife. Husband as Nayak is of four types: Anukool, Dakshina, Dharishta and Shatha. Anukool is like Lord Rama, caring, loving and sharing whereas Dakshina treats all his wives and beloveds as equal to each other. His involvement is partial. Lord Krishna is one such hero; all Nayikas exclusively belong to him. Dharishta is one given to misbehaviour and not reluctant in his adverse activity. He is a footlicker, busy finding means and ways to stay wedded. He can stoop low even to the extent of feigning attachment and asking for pardon again and seek nearness to the Nayika. Shatha Nayak is a deceitful personality who betrays his wife or beloved. He in fact never loves the woman but cheats her with his adverse acts. His gifts to his mistress are only for the purpose of seduction. The poor Nayika can't distinguish the meanness of his various pleasing actions.

Upapati is one whose wife is corrupt and this is resultant from her husband's own attitude of neglect. Upapati also has a division in categories of Anukool, Dakshana, Dharishta and Shatha. Vaishaka hero is one who spends his youth in the company of prostitutes or is singly involved with a prostitute or concubine in addition to his own wife. His actions suggest his light behaviour. Vaishaka hero has three divisions—Uttama, Madhama and Adhama, only based on devotion and attachment factor to the other woman who is not wedded to him.

Some scholars accept 'Mana' and 'Chatura' also as different type of the Nayaka but Rasamanjari includes these two in the 'Shatha' type.

The three kinds of Nayakas in 'Proshitavastha' are of three types—Proshitapati, Proshita-upapati and Proshita-Vaishaka. Proshita Nayaka is one who goes abroad on duty or business. Actions remain the same as inherited from his category. Nayakas can be distinguished by this nature. Krishna is a

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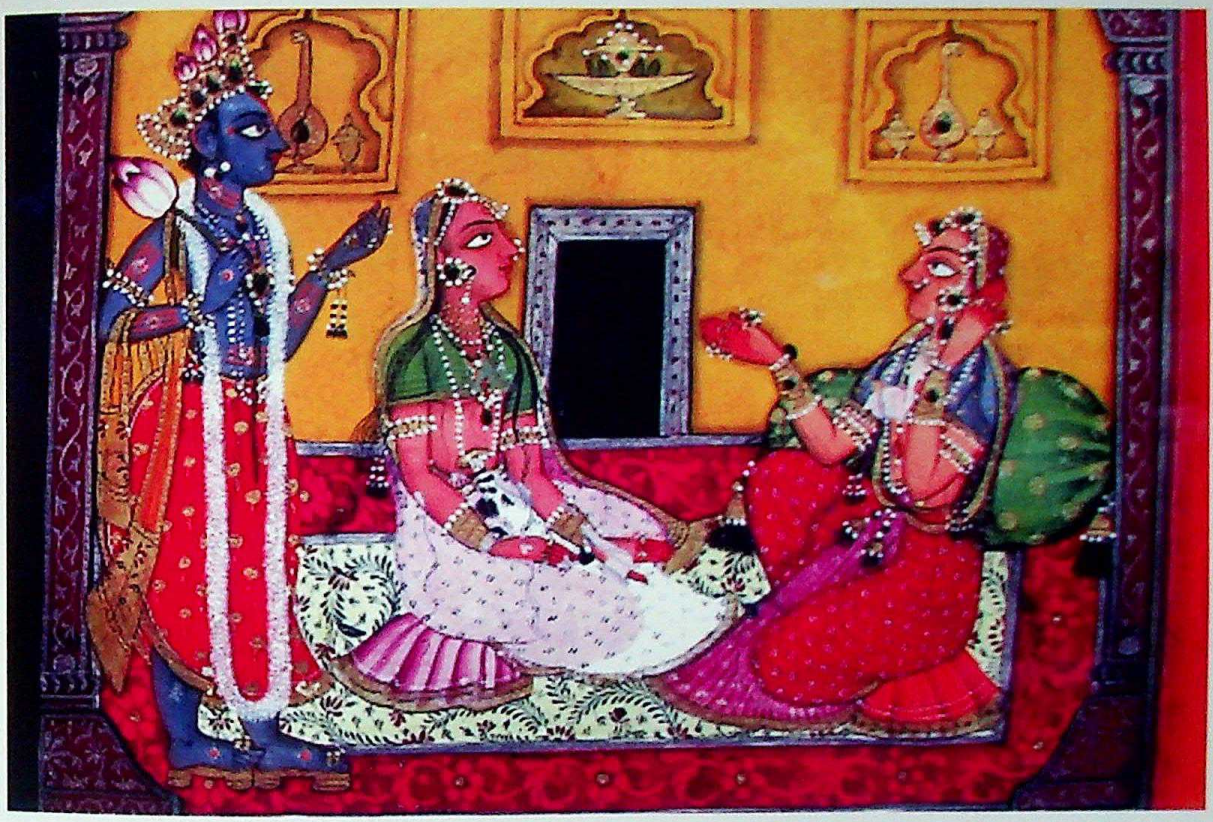
hero who in love gets smeared with love marks of his woman. Such depictions in literature have found reproduction in art in variations. Bhanudatta has two categories of Nayakas as Pati and Upapati and both with above mentioned four sub categories provide us with eight distinct types, the third category in men is Vaishaka whose three sub-categories are known to us. Another category that can be added in classification is that of Nayakabhas, giving us twelve types of Nayakas. In classics like Dasharupaka, we have found four categories viz., Dhiralalita, Dhirashanta, Dhiroudata, and Dhiroudhata. Situationally these Nayakas are



Praudha Svadhinapatika, Rasamanjari, Basohli, A.D. 1695

Dakshina, Shatta, Dharishta and Anukoola. Thus we find a total of sixteen types of Nayakas which find respect among poets and painters. The Nayaka is supported by "तेषां नर्मसचिवः पीठमर्द-विट-चेटक-विदूषकमेदाच्चतुर्धा।" Peethamarda, who is Patakanayaka and is a direct friend and subordinate of the Nayak. He has excellent qualities of cleverness and priority, whereas Narama Sachiva is a mediator between the Nayaka and Nayika normally in times when they face problems born of misunderstanding. Vita is normally a singer, poet or a pauper but possesses knowledge of sexual skills and with his clever, appropriate, sweet words, he commands respect from all. He shows interest in various arts and befriends the people with knowledge of medicines. Fourth category is 'cheta' he is a matchmaker, arranges for meeting places of the lovers and knows how to leave them to enjoy their solitude. Vidushaka is normally seen in classical dramas as a friend to the hero. He is a deformed person, sometimes a dwarf and his actions provoke laughter or joy. His language and dress make others laugh. Normally a Brahman by birth, he functions as a jester but in a light tone his suggestions could be serious too.

Art of Shringara Rasa

In Basohli and Kangra miniature paintings we have Bhanudatta's Rasamanjari series of great importance. His other work 'Rasatarangini' deals with udeepan vibhava and anubhava, but miniatures of this work

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have not inspired the painters. However, 'सत्त्वेन निर्वृताः सात्विकाः' is given special treatment in Rasatarangini which does find pictorial evidence where we notice a sudden stunned character, shocked in a surprise move, getting soaked in sweat or experiencing thrill, have choked throat with words frozen inside the heart, facing of sensation and distortion of face etc.. Also this includes swooning or collapse. Nayakas and Nayikas can represent these feelings in different ways but normally minute variations like a drop of sweat on breast etc., have not been painted. Rati or sex act is avoided in Pahari art excepting in Krishna theme, because it did not suit the cultural environment, but worry, memory, desire, emotion rejection etc., can be noticed where situations of separation etc., are painted. When viraha is in extreme we become a stone i.e. Jara (static and stunned) deprived of function of our senses. We notice such details in Rasamanjari series. Another important situation is dream or Sawapondashan which normally Radha and Gopis create in Krishna Darshan. Chitra Darshan or seeing a portrait is another exclusive stage. The Nayaka or Nayika can cause exciting movements of fear of sexual advances from a picture or portrait of the lover.

Bhanudatta's Rasamanjari was indeed meant for scholars and poets and lovers of science of love or art of life, and the author could never have imagined that series of artistic paintings in various parts of India will appear based upon his work and reach the climax in Basohli and Nurpur miniatures of Pahari art.

Svadhinpatika, Rasamanjari, Basohli, A.D. 1695

Paintings based on Rasikpriya of Keshava in other series are not much different in tone to Rasamanjari. We find messages of love, Nayika's hysterical delight, Nayaka's message of love, loyally loved action of unfaithful hero, anxious Nayika, Utka Nayika yearning for the beloved, lady in vigil, wait for the lover in a garden or chamber, expectant Nayika, love longing in Ragini series, meeting of lovers, Vasakasajja Nayika, lovers' quarrel, offending Manini heroine, Nayika in grief, Proshitapreyasi Nayika, Vipralabha, the neglected one, Abhisarika, walking Nayika in dark night to meet her lover and finding the ultimate in the arms of lover—situations, tradition based and borrowed from Rasamanjari. Even Chitradarshana, bathing, obstinacy of Radha as heroine, the obdurate woman, offering of garland in gifts by Krishna to Manini Radha, longing for love and yearning for the lover, situation of loneliness in separation, Virahini Nayika's desolation, Nayika's distress, thoughts of the beloved in secluded chambers, using clouds as messengers, remembrances of past union, Nayika in swoon are all representation of Shringara Rasa which is intoxicant elixir. Samyoga is the ultimate bliss in union where Krishna and Radha have intimate love scenes, sheltering from rain in love-love situation, joy of being together, delighting clouds and flights of

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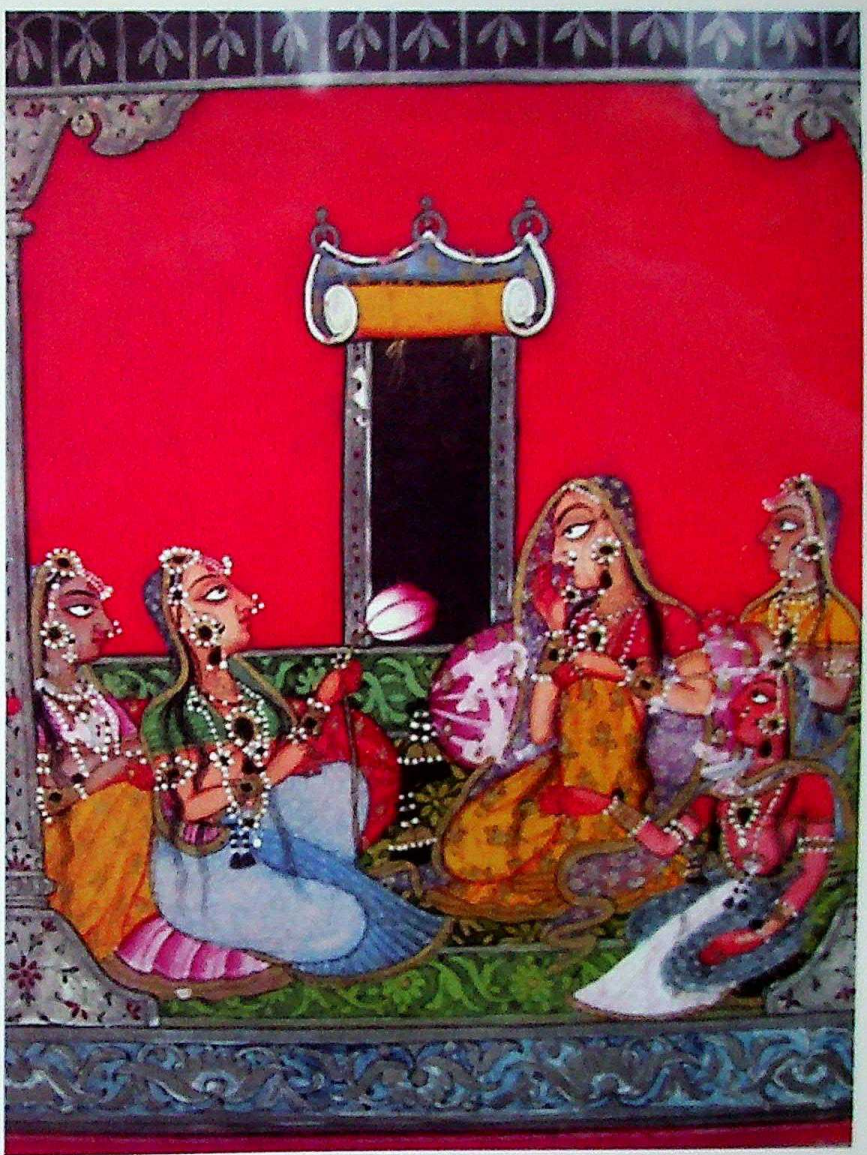
cranes, swing rides by lovers and the soft beds of lovers all are as per Keshava Dasa's depictions which are but extracts from earlier works like Rasamanjari which provides us with the best characteristics in each situation of our classics on love or Shringara theme. The Pahari art is the art of Shringara of very high taste which could never have been the work of uneducated Tarkhan chiteras, as is attributed to them by art critics on these miniatures. A closer look will permit us to say that the culmination of rich literature in colour in Kangra-Basohli miniatures is an effort of highly skilled painters under the strict guidance of scholars who could provide interpretations in detail for each situation. I find such scholars totally involved in the art of painting and no wonder some day we might trace a few bundles of paintings in some ancient houses in remote areas where the Rajas and their stooges could not reach to purchase art. What we have today is not court art but art of high literary tradition which clever Brahmans of Pahari and Kashmiri origin have given to us, but certain greedy people shared a bit of booty with the Rajas, Ranas and feudal chiefs of Pahari states who professed royalty but were not royal. On the other hand portraits of this ruling class are not Pahari miniatures but a representation of personal art edifices and need no attention to distinguish or relate them to any school. Fashion is no art and these portraits are merely a tradition of fashion where generic considerations are often followed and even overlooked.



Parakiya Proshitatabhartrika, Rasamanjari, Basohli, A.D. 1695

Literary art is a class in itself and the rest is an off-shoot of classical crusts thrown here and there. Had the Rajas been good genuine patrons our gems of artistic work would not have been purchased by dealers from Amritsar and by alien travellers visiting the valley and getting painted their faces in so called royal courts. Without disrespect to anybody I demand a rational study of art of these hills without a flavour of prejudice of certain events of history like the behaviour and treatment of art and artists imagined in

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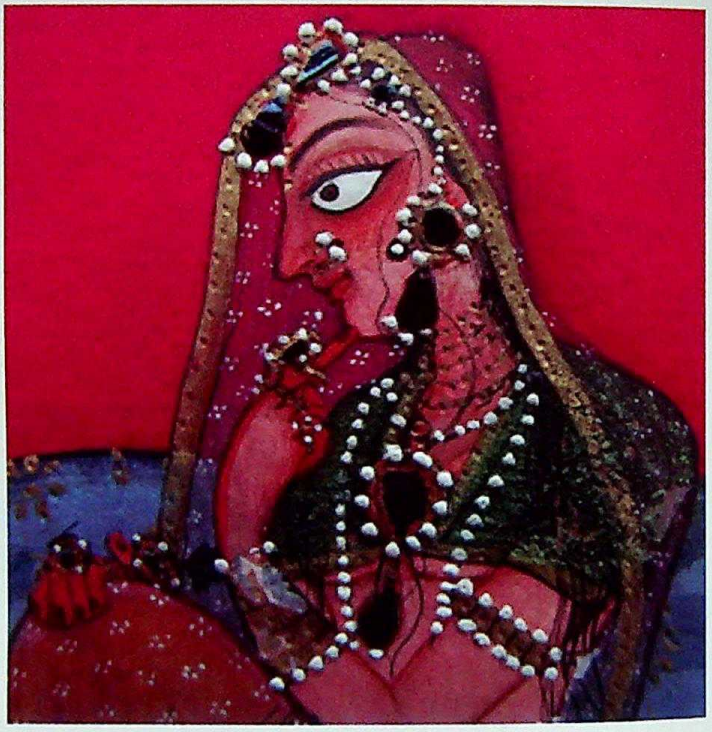
Aurangzeb's court to be cruel and as such migration of artists to the smaller states. I don't believe in encouraging such myths because Aurangzeb was no enemy of art. He encouraged art of historical interests excluding harems and concubines and a class of bards. Pahari art is independent in style, themes, colour, and draughtsmanship.

VIRAHA AND SAMYOGA

Pahari miniature art is religious in excuse and romantic in nature. *Viraha* and *Samyoga* i.e. love in separation and love in union is Pahari painters' weakness. Love at first sight occurs in a festival or at the water-wells where the thirsty hero asks for drinking water from the beauty drawing her pail or pitcher full of water from it. The thirst touches the eyes and the heart. Bathing beauties charm the lovers. Krishna delightedly is seen watching Radha bathing. The miniature paintings depict Manini Nayika in action of coldness, obstinancy and pride feigned or real. Such heroines pay no heed to the love-stung hero or his prayers, enticing glances or love expressed in messages. Anger of the young beloved or the wife grows in haughty walk out from the lover's grip. Separated ladies in the absence of their lovers or husbands show their anxiety, longing of sickness depending on the intensity of desire and impulse ignition. Loneliness brings such lovelorn beauties closer to Nature. They watch clouds and fondle pet birds or just look apart. Pahari art uses various symbols in situations of separation including lone black buck, the hansa, the peacock, the chakora and even snakes. Music is passion's calm. Instrumental display by a lone woman is symbol of longings. Even a black buck loves music played but the lover abroad is unrelenting, unware. Tambura, and Ektara instruments control the weeping hearts in wait of lover's arrival. Separated in love, women find wide representation in Kangra-Guler miniatures. Husband's clothes remind of the days spent with him and the Nayika tries his clothes on her body in his absence. She feels him inside. When love-sick, indoor games provide some solace, chess chosar or chopad is commonly seen in certain pictures. Tanpura and dholak provide music exclusively to the woman in Viraha. Sandal-paste and cold drinks are prepared. In viraha winter causes restlessness to the virahini, she has lost sense of distinction of winter and summer. Rasamanjari plays the classical notes avoiding animals and birds.



Madhayamamana, Rasamanjari, Basohli, A.D. 1695

SAMAYOGA (Love in Union)

Love in Union in Rasamanjari paintings is exquisitely represented in Hava (external emotion) and Bhava (Stimulant). In Hava closeness or the physical touch is very important. Various emotions are expressed through enjoyment of amorous actions, flutter of delight as seen in eyes, gracefulness of exterior decorations, simplicity of behaviour and dressing, hurried preparations, hysterical behaviour born of anger, joy or desire, mute natural expressions like stretching, yawning etc., faking anger and related actions, behaving in wantonness, using signs and gestures.

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Stimulus causing arousal of erotic sensation is called vibhava or excitant. These can be seen as essential (Alambana) and enhancing (udippana). These situations are supported by natural environment which includes moonlit nights, music, the songs of the birds, the clouds, thunder and many such presences. Gestures are important to excite the lover and ensuant or anubhava becomes the immediate cause for erotic flavour to awaken the sleeping instincts. Pahari art is flooded with moon in various depictions, flowers of many varieties in provocative gardens, household decorations, transparent clothes, the special treatment to breasts of women, all add to evoking the atmosphere of a sensuous and passionate nature in lovers and the scenes born of such culminations are favourite with the artists. We notice such scenes in Krishna theme where Kadamba trees, Yamuna river waters, clouded sky, presence of divine musicians, symbols and voluptuous Apsaras create a spell and a lovely painting suffused with the emotion of love appears as a master piece.

Mugdha Vipralabdha, Rasamanjari, Basohli, A.D. 1695

The thundering clouds in the sky and frightening lightning in heavily raining night can compel a Radha to climb like a creeper and clasp Krishna's physical existence. Art of the hills is full of imagery of the highest charms where intricacies of love life are simplified by the naturalness of the atmosphere. Samayoga in love is the expertise of the Pahari artists where the frame of cinematic depiction continue to excite and stimulate us to merge ourselves with the Lord, the God who is not different from his soul, the beloved in human female existence. Love is God.

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Rasamanjari as Rasikapriya of Keshavadasa in Pahari Painting

In Pahari painting of Kangra and Basohli the rhetoric of Nayika Bheda is widely and intensively painted. Each movement, each emotion, finds explanation in these paintings. Sources for such a beautiful sentiment in art lie in Rasamanjari of Bhanudutta and Rasikripriya of Keshavadasa. We have sets of paintings depicting Nayaka and Nayika relationship. Virahini, Abhisarika, Navalbala, Parakiya, Svadhinapatika, Utka, Abhisamdhita, Khandita, Prosit-patika, Vipralambha, Vasakasajja, Chandrabhisarika, and Manini are some of the versions easily discernible in the Pahari miniatures.

Kangra and generally the Pahari art of Hills is art of poetry of love. The lover portrayed by Acharya Keshavadasa is Krishna and the beloved is Radha. The scholar poet has provided us 'Rasikpriya' which deals with Nayakas and Nayikas, their love making, their words, sentiments and and emotions, and the poet illustrates these by vivid accounts of the lovers in various situations which are classified as hidden and manifest. We meet Keshava's beautiful, youthful maiden in her bashful attitude, lovers in rapture and fulfillment, lovers seen in dreams, enticing lovers like Krishna alluring Radha to bed him, lovers in disguise, Krishna as lover moving Radha in various persuations and the Nayika or the Nayaka in the ten sets or conditions which are produced when one is made restless by the beloved's sight or by hearing her sing a bewitching song. The states are yearning, anxiety, narration of merits, remembrance, fury, raving, intoxication, disease or illness, stupor and death.

Parakiya Kalahantarita, Rasamanjari, Basohli, A.D. 1695

Keshavadasa has dealt with arrogance of woman which is in fact excitement of loveliness caused by the power of perfect love. Pahari art under such situations through Krishna and Radha provides us suspicious lovers uttering another woman's or man's name, woman seeing the nailmarks of another on her beloved's chest and numerous such revelations. Rasikapriya of Keshava is a love lyric and this work is followed by Kavipriya which is rhetorical. Both these works have

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inspired the Pahari artists. Keshava's poetic works are rich in emotion and amorousness and Rasikapriya is amorous verse where the nine sentiments are melted into poetry. These sentiments are, merriment, compassion, fear, valour, dread, wonder, loathing, calm and love. Keshava has given prime importance to love and deals with Nayakas and Nayikas, their actions, words and union in love based on classical tradition. We have meticulous classification based on different situations and circumstances, beauty and form. A Nayika could be one's own wife or another's or a virgin; she could be either young, adolescent or middle-aged, or she could be in different situations in relation to her husband or lover, as for example, estranged from him, or preparing to welcome him back filled with longing for him or deceived by him, and in a fretful mood. A study of the Pahari art gives us a picture where we can see classical poetry in colour and touch it with our soul.

Upalambha, Rasamanjari, Basohli, A.D. 1695

Keshava has dealt with Padmini, Chitrini, Shankhini and Hastini Nayikas which is according to physical and emotional characteristics. He has further made a division according to behaviour by classifying Nayika in three kinds—Svakiya, Parakiya and Samanya. Svakiya is one whose behaviour towards the Nayaka remains the same in mind, word and deed under all situations. This type has three sub-kinds - the mugdha, madhya and pragalbha which is traditional division. Mugdha is in four sub-divisions provided by Keshava as Navavadhu, navayauvanbhushita (नवयोवनाभूषिता), navalananga and lajjaprayarati. Navavadhu mugdha is one the beauty of whose body increases day by day, the second type is one who has passed girlhood and entered into youth, the third talks and plays as children do and laughs and shows fright amorously and the last mentioned is a maiden who is bashful in love-making.

Madhya also has four classes, viz., madhya arudha yauvana, pragarbhavachna, Praderbhuta manobhava and vichitrasurta. The first of this kind is one who is in the prime of life full of good fortune and prosperity

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and loved by the Nayaka. The second is one who makes complaints and shows alarm, the third is one whose mind and body are wholly employed in the arts of love-making and the last one has curious and innovative methods of love-making. She is also called Surativichitra who believes in seven kinds of love-making and is playful. Keshava has followed three sub-divisions of madhya as Dhira, Adhira and Dhiraadhira.

Pragulabha : She is bold type and can be seen in four kinds of women, samastarasakovida, Vichitravidharma, Akramati and Labdhapati. the first one is skilled, the second is one who has subjected to her lover by means of her speech, mind and actions, Labadhapriya has regard for all; Parakiya is known

Mugdha, Vasakasajja, Rasamanjari, Basohli, A.D. 1695

because her lover is not an ordering man, but the Supreme Brahama himself. Keshava describes her as Udha (married) and Anudha (unmarried).

The classics accept Nayika as Svadhinapatika, Virahutkandhita, Vasaksajja, Kalahantarita, Khandita, Proshitpatika, Vipralabdha and Abhisarika. This classification is followed by Keshava also. The Pahari art has accepted this Ashtanayika classification and we find these Nayikas in their main and sub-classifications in various sets and series of paintings. Keshava's Svadhinpatika is one whose husband is devoted to her, and always lives with her. The Virahutkanthita is utka and one whose lover cannot for reason come to her house, and she is lost in his thoughts. The Vasakasajja keeps glancing at the door of her house each moment expecting her lover back. The Kalahantarita (Keshavas abhisandhita), does not pay any regard to anyone without her beloved. The Khandita's lover, does not come at the appointed time, spends a might with other woman bearing signs of night's exploits on his body and clothes. The Proshitpatika's lover goes away on some business abroad for a fixed period where as Vipralabha is one whose lover summons her to the

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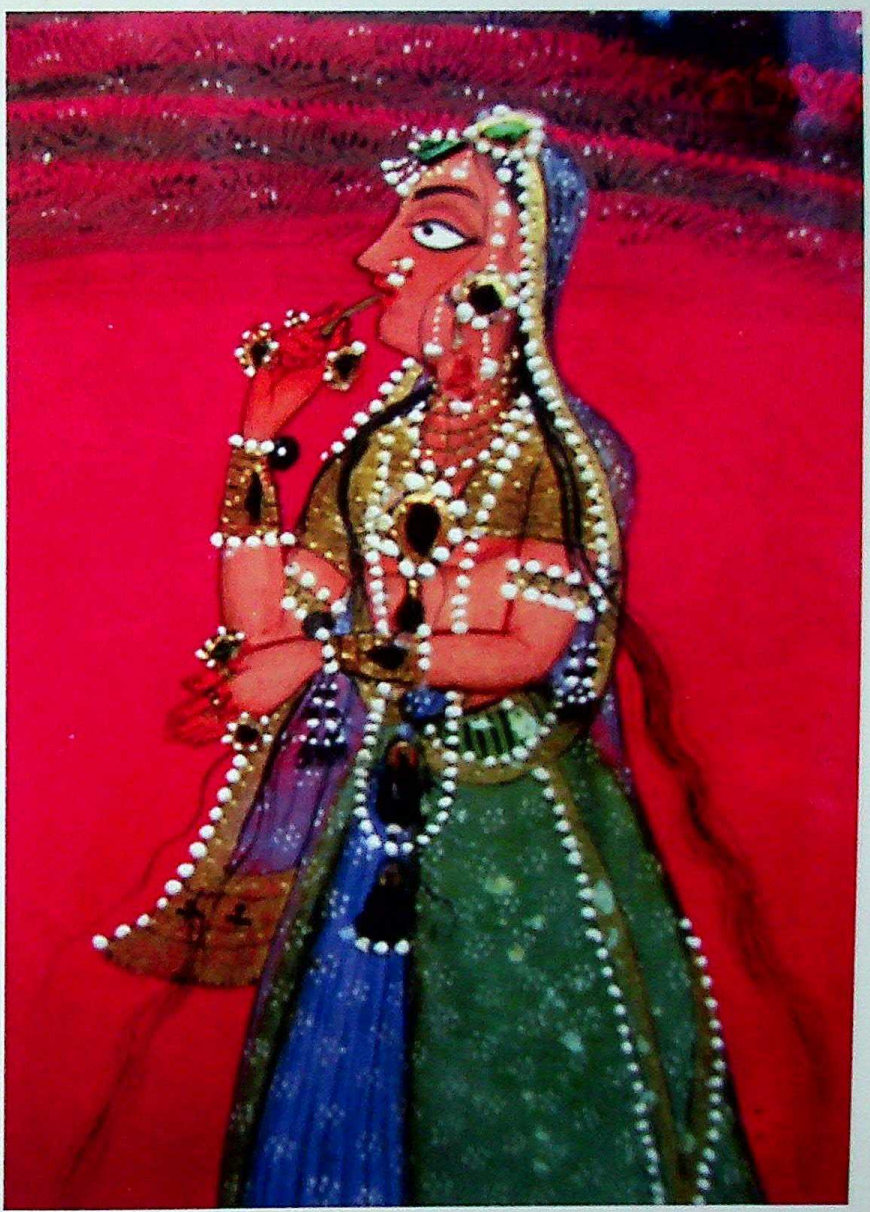
appointed place of meeting through a messenger, but does not come and this makes her sorrowful. Abhisarika is one who impelled by love elation and passion goes to meet her lover. The Savakiya Abhisarika decorated with ornaments etc., walks to her tryst with faltering steps, accompanied by her friends with great bashfulness. The Parakiya Abhisarika walks bashfully, her feet avoiding the path she goes on, accompanied by her maid, bosom companion and trusted friends. Samanya Nayika goes decked with cosmetics and ornaments, dauntlessly, laughing, and staring all around, captivating people's minds. She walks slowly with a flower in her hand accompanied by a paramour, friends and companions.

Rasikpriya points out to the meeting places of the lovers followed by signs of a woman's amorousness. Actions, manners and emotions get related to some pretext or behavioural pattern in this process. Sakhis (friends) and other associates including maids work as go-betweens. Mana and arrogance are main hurdles in the course of true love. Rasikpriya provides details to overcome this behaviour. Emotions or sentiments are defined as being the heart's message expressed through the mouth, lips, eyes and the voice. Sentiment is related to five categories, viz., disjointed, positive, virtuous, steady and unchaste. To Radha and Krishna emotions of delight and amusement hold great value.



Madhaya Vipralabdha, Rasamanjari, Basohli, A.D. 1695

Emotion of love is the leader amongst emotions and Rasikpriya deals with it in minute detail and caution. In love thoughts are expressed about the desire for enjoyment of love as the main characteristic where laughter of feeble, sweet, violent and loud variety plays a special role.

Rasikapriya's Nayaka is Krishna and Nayika is his beloved Radha. These characters belong to the old tradition of the Indian Sanskrit poetry and Puranas. Bhagavata love is a religious ritual. Bhakti is the intense love for God. The highest type of devotee is filled with the love for Krishna and surrenders everything

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to Him. Bhakti substitutes service and love. Radha is not different from Bhakti. Chaitanya renounced the worldly life for joyful communion with Krishna but often suffered excruciating pangs of separation from the Lord. Since my scope in this book is limited to paintings and their subjects, I am avoiding details of the Bhakti cult where nothing is carnal in love, only we find unrestricted bliss; only a brief glimpse of which is

Vipralabdha Nayika, Rasamanjari, Basohli, A.D. 1695

experienced in sexual satisfaction. Krishna's love is manifest and unmanifest both, manifest Lila is visible but unmanifest is not for the eye of the wordly-minded because it is not physical. In Rasikpriya, the poet provides definitions and characteristics of things, persons and situations and illustrates them by examples from episodes of the love scenes of Krishna and Radha. Lady of many loves of Krishna, Radha, is a creeper of desire. Krishna by running hither and thither, hiding in many places, fulfilled a million longings of his beloved Radha for amorous dalliance. The poet has provided exalted Supremes in his verses without losing even a slight of love's delight. But love could also be at times tempestuous and passionate and Rasikpriya is an expressive and complete account of different aspects of love : its arising, its longing and its fulfilment on this test-stone too.

Pahari miniature paintings have some pictures on Keshvadas's Kavipriya too. Keshva's depiction of effect of the seasons on lovers is a good instance which finds line and colour in Baramasa. The rainy season is for lovers because, 'Hearing the cry of peacocks in the rainy season, who is there whose mind does not become restless? Their cry is a path for going of the chariot of passion's longing'. In the Spring, the cry of the cuckoo resounding in the forest instantly increases the heart's passion and when in the same season parrots and starttlings chirp of love, even maidens are captivated. Who is the woman who has a heart such that taking off the garland of her arrogance she speaks not of Krishna? We meet all this and more in

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Rasamanjari paintings.

Keshava's definitions in verse have deeper meanings. In question of love, meetings and partings are concealed and clear type. Hidden love scene is described as under:

'Once in the woods when Krishna did sport,
with Radha, seeking pleasure sweet
And shouts of joy did issue forth
As oft when lustful lovers meet
When she did take the active role
Her necklace studded with dark gems
Did wildly shake this to and fro,
Says Keshava, as it were the Sun
Had taken the Satrun on his lap
And joyfully him he swayed
In swing of black silk — so did flash
Those dark gems with each move she made.'

Nayaka with Parakiya Nayika, Rasamanjari, Basohli, A.D. 1695

A picture based on an example of open parting where Radha says to her maid servant :

'Oh! Fan me not with breezes cool
And keep the moon's soft light away,
For these my pleasure have removed
And sorrowful have made my days.
Scatter the flowers, dust comphor off
From me, this sandal me afflicts,
A dying fish from water cast
Can be by water saved - not milk!
My suffering do you comprehend?
Or knowing not, you tend my pain?
Who by this fire is burnt, my friend
Is by that same fire cooled again !'

In the first poem on hidden love we see Radha in an active role. I could trace only one painting of the Pahari origin on this situation. The reversed position, however, has fascination for Hindu exotic writers who classify postures into three main divisions. (1) Normal (2) Reversed and (3) Fellatia. Under these three broad classifications Vatsayayana in Kama Sutra describes eighty-four postures, others even more. Kalyana Malla the author of the Ananga Raga calls the reversed role Purushayitabandha.

Keshavadasa defines Nayakas :
Renouncing, young vigorous vain
Forgiving, and adept in love,
Handsome, wealthy, skilful, plain,
And are of four kinds, general, brazen, crafty and clever.

Krishna is a dexterous and deceitful Nayaka. In his dexterous act he is who loves his other wives as much, as his first wedded, and whose heart is never fickle; Nayaka such of steady love is dexterous called; my lover Krishna with one is pleased, and of the morrow who can say? As deceitful one-who says sweet words, yet is in sooth a hypocrite, who has no dread of doing wrong; removed from truth—As manifest hidden

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hero who is charged with, both good and bad right well you know O Krishna; your limbs by me possessed are, by another is your soul! And guide and cunning in your reign the you have tamed, and the too hold!

Keshava defines women according to their qualities in three categories, viz.,

Svakiya : In wealth misfortune and death too
Who constant faith in her spouse keeps
Throughout, with mind, and word, and deed
Her should one a svakiya view

Svakiyas are of three kinds : Mugdha, Madhya and Praudha.
Mughda: of mugdhas four kinds are there known.
The newly weds, the girl who is grown
To puberty, the maid unused
To making love, and one who's used.

The newly-wed-mugdha :
The splendour of the wedded mugdha
Each day redoubled is, and so
A new bride, learned men her call
And so skilled poets do her know.

She knows the ways to win Krishna's love but she does not care for his words. The tips of her young breasts do grow with each new day so fast that there seems no way to contain them because her chemise cannot hide them. Her eyes are restless and mysterious and she is lost scanning the sky or looking all around. Under these circumstances her splendour will increase day by day. Radiance of her face is beyond imprisonment because her body is bathed in its glory.

Details, Nayak, Sakshatadarashana, Rasamajari, Basohli, A.D. 1695

The Adolescent Mugdha

One whose girlhood is displaced by her youthfulness suddenly and day by day she grows in full blossom. Her eyebrows dance with pleasure. The heaviness of her breasts has been transferred to her hips. Her voice is agitated. There is shyness flickering in her eyes. She is constantly in movement without any rest. Youth has met her ripenning breasts and driven out her ignorance.

The Mugdha unused to love-making

As a young girl she speaks and plays, laughs and fears. She does not allow pulling of her clothes. She prefers deep slumber and asks for the lamp to be turned low. She thinks that her moon-like face will still be seen without the lamp. She feels self-conscious that she will not let her lover Krishna make love to her till the animals and birds either fall asleep and cannot see their love-making or are removed from the chamber of love. When Krishna, who was a confirmed and experienced lover, hears these guileless and innocent words of the maiden, he is more charmed with her sweet resistance than if she should have forthwith yielded to his desire.

The Mugdha used to love-making
Who with the greatest bashfulness
Makes love, thus winning the regard
of her dear husband-such a girl
A mugdha used to love is called.

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Madhya Nayikas

1. **The Arudhayauvana Madhya**
   The Nayika whose youth shines from far
   Full of fortune and married bliss
   Who loves her husband with all her heart.
2. **The Pragalbhavachana Madhya**
   with tongue who oft complains, and threats
   O! Krishna, fine you are! and have learnt
   Strange ways - your eyes so seem distraught!
   I know you and those whom you tempt
   Oh! go away! why go you not?
3. **The Pradurbhuatamanobhava Madhya**
   The Nayika who with body and mind
   Towards love-making is inclined,
   With all the signs of love adorned
4. **The Surativichitra Madhya**
   Whose love making takes various ways,
   Of hearing whom men her desire
   Whom poets find hard to delineate.

There are three other kinds of Madhya Naikas - Dhira, Adhira and Dhira-adhira
From whom flow words crooked—she's known the Dhira
Adhira speaks words rough, uneven,
The Dhira Adhira sore complains
Against her husband when she sees him.

Four kinds of Praudha Nayikas

1. A mine of pleasure who can turn
   Of whatever kind a man desires
   Such women, pleasing everyone
   Is the samasta rasakovida.
2. Attracted by whose splendour strong
   The women messenger does speed
   To take her to spouse lovelorn,
   She Vichitravibharama is indeed.
3. An Akramata Praudha men say
   Is one who by speech, deed, and thought,
   Her husband's mind does subjugate.
4. She who her husband's friends esteems
   As she does him, such woman is
   A Labhdapati Praudha

Praudhas are also Dhira, Adhira and Dhiradhira.

A Parakiya

Beloved of men who are most renowned
The parakiya, wise men have found.
(She carries on her love affairs secretly because she fears the society.)

Nayak and Nayika, Rasamanjari, Basohli, A.D. 1695

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Udha Parakiya, Anudha Parakiya

The Udha is a married woman,
Unudha one not wed.
...Udha keeps her spouse amoused. Her secret none can know —
When and where her eyes do creep,
Roving on all, yet ever return.
Her lover Krishna to gaze upon
And having quickly gazed, pass on

Mugdha Vipralabdha, Rasamanjari, Basohli, A.D. 1695

Anudha :
...per chance those stole
softly behind, her
lover, Krishna, whom hearing restlessness awoke
within her mind, and none took in
this secret, and they wondered why
so suddenly were mused her eyes.

In Pahari Paintings we find lovers meeting under various situations and environs. The classical literature tradition followed by Keshevadasa defines meeting of lovers in the following words:

Where lovers send mutual greetings (We see Sakhis and Dutis in Pahari art.) through eyes, arousing desire for one another. Meetings are of four kinds :

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The first when she is in person seen
The second to see her portrait dear
The third to meet her in fond dreams
The fourth her charming voice to hear.

Pahari painting represents all the above mentioned four types of meetings. These meetings are hidden or manifest for Radha and Krishna. The love of Krishna in Pahari works is painted showing passion. The lovely maidens of the Braja country land are drawn to it, especially Radha, whose name has become so enchanting for Krishna that he abandons his home the moment he hears it, and wanders in search of her into the deep forest. Lovers meet during some entertainment or on invitation on the pretense of illness, or under the influence of fright or in a lonely house or a forest dwelling. Keshavadasa's descriptions on meeting endeavour are closely followed by the painters. The devises the lovers design can be seen in Krishna's disquise or scheming. Maids are always planning some thing for the lovers and Sakhis take over the role of messengers although some of the Sakhis fall prey to Krishna's treachery or Lila. Darkness, and night provide the best opportunity :

Praudha Proshitabhartrika, Rasamanjari, Basohli, A.D. 1695

The cowhered girls and youths did hie
To Gokul once, and when night came
Back home they went: soon from all sides
Dark clouds arose, such darkness reigned
Upon the earth that when one spoke
Then only was his presence known

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Then Krishna sad separation broke
And did those things which he was wont.

All Shringara poetry and Pahari art are emotion oriented. Emotion is said to be expressed when the message of heart is conveyed through a person's face eye or voice. Five kinds of emotion of poetry have guided art; they are disjointed, positive, auxiliary, steady and that causing horripilation. Another division of emotions is from the point of view of amorous dalliance, especially that of the traditional lovers, Radha and Krishna. Such emotions are seen as dalliance, amorous sport, elegance, merriment, coquetry, ecstasy, amorous gestures etc.

Each emotion has certain ingredients. For example, we face exciting emotion in situation of:

'Sight, conversation, and loud cries
Inflicting marks of nail and teeth,
Rubbing and kissing and the like
And touch - these excitement increase.
And emotion of delight says Kashavadasa is;
Where power of perfect love does make
All bashfulness at once to fly
And Krishna and Radha captivates
That is emotion of delight.
In emotion of ecstasy we find a situation :
When due to perfect love, conceit
Increases; and the change to youth
Does rapture bring - then this in sooth
Emotion of sweet ecstasy.

Prakiya Vasaksajja, Rasamanjari, Basohli, A.D. 1695

Elegent emotion, suppressed emotion, emotion of perplexity, merriment, amorous gesture, sight breaking up, concealment, perception, quarrelsomeness etc., all play an important role in Shringara verse and paintings following the classical tradition.

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Ashasta Nayika

Pahari Paintings have produced numerous sets of paintings on Ashasta Nayika theme. Keshavadasa gives this division on the basis of behaviour and conduct only and not on the basis of physical characteristics. The eightfold division is: —

1. The Svadhinpatika, who is greatly loved by her husband
2. Utka, who remains sorrowful because her husband being held up by some circumstances, fails to return home
3. The Vasakasajja (or Vasakashayya), who, desireful of enjoyment, keeps glancing at the door of her house, each moment expecting her husband
4. The Abhisarika, who, on showing arrogance, affronts one who tries to appease her, and is therefore sorrowful without him
5. The Khandita, who reproves her beloved with many words, when having promised to come to her home in the night, he comes early morning instead
6. The Proshitpatika, whose beloved has gone somewhere to attend to business, giving her a time by which he will return
7. The Vipralabdha, who feels sorrowful when her lover fails to arrive at the rendezvous arranged by the go between
8. The Abhisarika, who being affected by love, pride, or passion goes to meet her beloved. When she is impelled by love, she is called a Premabhisarika, when by pride a garbabhisarika and when by passion a Kamabhisarika.

Praudha Swadhinpatika, Rasamanjari, Basohli.

These eight categories apart Keshavadasa gives three divisions of Parakiya Nayika who is the most adorable kind of women. We meet Uttama Parakiya in one who is humble without any arrogance; who esteems her lover even when he slights her, and always feels pleasure in his company. The Madhyama parakirya is one who shows arrogance even on a small fault of her lover, and leaves it only when cajoled much and beseeched by him. The third is Adhama Parakiya who gets angry without a cause, but can be soothed easily again and again.

All the above mentioned Nayikas in one situation or the other appear in Pahari art in all their glamour and charms. We find these women with large eyes streched to the ears, making the lovers restless with their side long glances causing a wound within the heart long after it has healed and even when the pain departs a twinge of pain persists for long. The paintings speak this language and explain in line and colour the unsaid and hidden of our desires.

Keshavadasa has described love in ten states of mind. Separation of lovers is known as Vipralamba which is of four types — love at first sight, tenderness or compassion, arrogance and feelings born of prolonged departure of the lover to foreign lands. These ten states are known as yearning, anxiety, narration of merits, remebrance, fury, raving, intoxication, disease, stupor, and death. The poet divides each of these in hidden and manifest form. In Gita Govinda we have the best examples in lyrics of Jayadeva where Radha and Krishna are in hidden state of mind. Keshavadasa finds his heroines lose sense of time and place and love is made manifest when the desire for love at first is born in a woman, and taking hint her friends ere long make her craving manifest. A call for Krishna who had his mind met with Radha's and in closeness they were melted into each other like gold. And now she yearns for her lover. Perhaps Krishna is also in the

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same situation and his disturbed condition is due to Radha or may be he is pretending so.

Best of the paintings of Kangra and Basohli background present to us Manini Nayika in arrogance. When sway of love supreme excites the mind, lovliness seems more lovely and arrogance overtakes the mind. The following text will explain the hidden arrogance.

Wisdom and folly of the one
Dear to you, Krishna, are in my mind,
Whether tis arrogance or affornt
See for yourself; nought can you find
By guessing! her grief or joy none
Can you know; for she looks the same,
If laughs she, or angry becomes
One moment cold she does remain,
And the next warm, changeful as are
The changing shadows by clouds cast.

In painting on arrogance or mana the Sakhis, the bosom friends play the role of pacifiers and go-betweens using all persuation and sermons. Arrogance is quietend by way of diversion, delusion. The enemies of lovers in arrogance are affliction, wealth, Reunciation, or harsh speech, living apart at distant places, greed, inloving deeds, in love, jealousy, roguery, ingratitudes, dullness, meanness and aversion to amorous dalliance. Radha and Krishna at times get angry with each other but often they become humble and surrendered. Even speaking a lie is allowed when the object is to win one the love of the beloved.

Vipralabdha Nayika, Rasamanjari, Basohli, A.D. 1695

Pahari painting project the separated lovers of classical origin as Radha and Krishna alone. Radha is being consoled by Sakhi in Keshava's Rasikpriya :

Shri Krishna, who is compassion's core,
Into an ocean you have turned,
Youth is the stream in it that pours,
Your past love wonderful, my friend
The water is : desires that sway
Are ships upon it and fears are
Its whirlpools : arguments, the waves
Upon it, and the grievous darts
Of separation are indeed
The fishes big that swin that sea.

Another picture in words explains Radha's separation from Krishna in the words of bosom campanion :—

As female black bee Radha roams
Forests and groves; like female swan
Loves tender lotus roots alone
Like sparrow hawk 'pi! pi!" she chants
And gazing at the moon she is
Speechless as ruddy goose would be,

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From forest where the lion doses live
As hind afeared does swiftly flee,
So does from safforn words she fly
As female snake her hole within,
Does rush, so hearing peacock's cry
Does she run forth, I say, Oh! Krishna
Your Radha's body does not stay
At rest when you are away.

The above two verses provide many motifs to the artists and based on the theme of separation the painters have given us works of umparallel beauty and perfection. I won't call all Pahari art by the name of 'classical' but the portrayal is historic representation of all the classical in love. The poet and the artists have used Sakhis, Dutis and bosom friends to instruct, entreat, unite, adorn, to stoop and chide the Nayika or the Nayak and in their role as performers for lovers they have inspired the artists to make the words shape into the best of the pictures this world has ever produced. Rasamanjari painters have explained all this in colour.

Nayaka Rasamanjari, Basohli, A.D. 1695

Eight Types of Heroines in Classical Tradition

Ashta-Nayika was indeed first love of the Pahari painters who have portrayed the women in her eight popular roles. Shri Kavishekhra Jypotirishavacharya in his 'Panch-Sayaka' 7th chapter has dealt with this classification. Also Shri Kavirajamukuta Mahakavi Dandi is associated with his contribution of Naramkeli Kantaka Samvada. The Nayikas are described below and the paintings on the subjects are provided in Rasamanjari

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1. Svadhinpurba Pataka :

यस्याः पतिर्निखिलकेलिकलानुरक्तः
पार्श्वं न मुञ्चति मनोभवविभ्रमेण।
सा सुन्दरी सकल केलिकला निधाना
स्वाधीनपूर्वपतिकेति वदन्ति तज्ज्ञाः।।

The husband of this type of Nayika is involved in all types of sexual pleasures with his own wife or beloved and goes for no other involvement of his own accord with any other woman. Such Nayika, dexterous as she is in all acts of love, is called (स्वाधीनपूर्व पतिका) Svadhinpurbapatika.

Nayaka and Lord Kamadeva, Rasamanjari, Basohli, A.D., 1695

2. पुष्पङ्गरागरुचिता तरुणी प्रियस्य
तिष्ठत्यनागमनहेतु विचारलोला।
या वासवेश्मिनि चिरं प्रतिदेविताशा
सोत्काण्ठेतेति कथिता कविभिः पुराणै।।

The Nayika, at all times decorates herself with all cosmetics and attractions fit for her beauty and waits for her husband or lover, lost in his thoughts and worried with his late hours and awaited arrival lives on desirous sexual thought keenly is called by ancient poets 'Utkanthita'.

3. सक्वन्दनाम्बरविभूषितसुन्दराङ्गी
या वल्लभागमनमार्ग निबद्ध दृष्टिः।
तल्पं गता रुचिरवासगृहे च शेते
संङ्कीर्तिता जगति वासकसज्जितेयम।।

She, who decorates and adorns her body with garlands, necklaces, beautiful clothes and ornaments, applies sandal-paste on her body, in her own house, awaits her husband's return from abroad and her eyes are stuck on the path approaching her house, love-lorn, fearful of awaited sexual encounter is called 'Vasakasajja Nayika.'

4. क्रोधात्प्रयाति चरणे पतितेऽपि कान्ते
प्रायः प्रचण्डवचनोच्चरणैनिरस्य।
पश्चात्तदीयविरहज्वरदीपिताङ्गी
सा कीर्तितेति कलहान्तरिता रतज्ञैः।।

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'Kalahntarita' is one, as pointed out by scholars of sexology, who firstly finds fault with her husband and gets extremely angry despite his apologies by prostrating at her feet, and she excuses him not but rejects and denounces him with stern and curt words. After the husband deserts her by leaving on business errands, she suffers his separation and lives in torments and anguish leading to vain repentence.

5. सङ्केतकं प्रियतमः स्वयमेव दत्वा नैवगतः समुचिते समयेऽपि यस्याः।
दूतीवचोमृतरसप्रधृताङ्गयष्टि सा वर्णिता कविवरैरिह विप्रलब्धा।।

The great poets call her 'Vipralabdha' whose husband or lover despite promises does not reach the rendezvous and she receives his words only through a female messenger and trusts his words of excuse but suffers the extreme desire of love and tolerates the separation oriented agony.

6. प्रातर्विलक्षवदनः स्मरभावयुक्तो
निद्राल्पतालसगतिर्नखरक्षताङ्गा।
यस्यः प्रयाति पतिराभिमुखं युवस्याः
सा खाण्डितेति कथिता कविभिः पुराणैरिति।।

The great poets call her by the name 'Khandita' whose husband prefers some other woman for romance the night over and strays in faith to return in the morning with sexual fatigue, half awake, faltering in gait, yawning, his cheeks covered with nail and tooth marks and coloured with mahavara and lipstick from the kisses by the other woman.

7. आरब्धरङ्गरचना च विभक्षणा च
या निर्जिता च मदनेन मदेन याति।
गुप्ताभिसारिका पतिवेश्मगन्तुं
सा कीर्तिता मुनिवरैरभिसारिकेति।।

Abhisarika is one who surrenders to passion and in vanity applies cosmetics and entices her lover or husband by her deceit to fulfill her sexual urge. She hides herself from the eyes of all those near her and keeps her secrets to herself always.

Anayasamboghadukhita, Rasamanjari, Basohli, A.D. 1695

8. देशान्तरं प्रवासितो रमणश्च यस्याः
दत्वाऽवधिं चिरतरं गुरुकार्ययोगात्।
दुर्वारदुःखदहनैः प्रतिदीपिताङ्गी
सा प्रोषितेति कथिता कविभिः पुराणै।।

The great ancient poets know a woman as 'Proshita' whose husband stays away in foreign lands on his

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business or official jobs and does not return within promised period and takes longer time abroad giving the woman pangs of love-lorn life which makes her suffer from the ever-lasting sexual desires.

Pahari paintings speak of such women, their men and lovers. In fact all work related to Rasamanjri, Rasikpriya and a part of Gita Govinda colour translates the definite emotion and rare impulse in unbelievably poetic painting. Not only this, but Radha-Krishna of other literary backgrounds get related to this classical stream. The three editions of paintings of Rasamanjari are indeed a fresh and detailed report on Nayaka-Nayika relationship. Woman in Pahari paintings is unique, beautiful, rare, yet available to us for occupying our hearts and minds for ever. She is mine and yours too but at times enticing, alluring and remote, she leaves us bewitched, stunned and happily lost in the thickest of the groves where nothing but echo of romantic successes and failures loom around or she is carried away with cool breeze of the breath of waiting lover, or the faint smiles on the faces left by the night lived in sexual bliss and the desire fulfilled.

Sakhikrita Parihasa, Rasamanjari, Basohli, A.D. 1695

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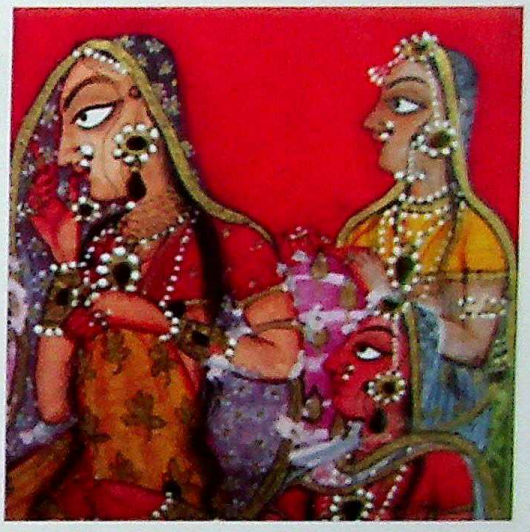
Bhanudatta's Rasamanjari Reinterpreted

Rasamanjari of Bhanudatta Mishra appeared in text in Sanskrit to the modern world in 1923 to 1927 in various editions. Originally, a work of 14th century A.D. this work as a literary classic was inspiration to the Sanskrit scholars because the soul capturing representation was intellectually acceptable by scholars of repute who valued Shrinagarasa (love, beauty and enjoyment including erotics) above any other enjoyment in life for distinctive use in the poetry of Rasa tradition. This work is on the classification of the 'Hero' and the 'Heroine', which developed from the Agni Purana, Dasharupaka, Saraswati Kanthabharna and Sahityadarpan. The hero-heroine concept is to promote Shringara rasa in the heart of the reader traditionally but earlier scholars have mainly used it as an excitant, where as Bhanudatta has dealt with this Rasa as an independent subject. Shringara is related to sexual feelings and desires and as such it is called Rasaraja. We know of Bhojaraja, who felt that the erotic emotion is the only Rasa in life. Rasa is taste and hence the only Shringara is Rasa.

The erotic desire dominates our mind, and as it is restricted to human beings only the other creatures follow the instinct. Man-woman relationship is dominated by sexual desire and poets like Bhanudatta have gone in detail for this love-instinct. Marriage is not the end of this desire. Extra-marital in love is a normal way of life. Bharata Muni was the first Acharya to classify the worldly acceptable norms on Nayaka-Nayika classification, but his interpretation related to literature alone where as in days to follow it became an exclusive subject of study. This relationship is studied on the basis of Poetics as well as Sexology. Normally the man-woman sexual relationship is hidden and secret but when it leads us to supreme joy and pleasure eternal, we feel heavenly bliss every second of our life and live with it where it becomes universal. Nothing remains hidden when we accept 'Rati' as an inner feeling.



Parakiya Proshitabhartrika, Rasamanjari, Basohli, A.D.

In the 24th chapter of the Natyashastra Bharta Muni categorized Nayika in eight categories, viz, Mahadevi, Devi, Swamini, Sathayini, Bhogini, Shilpakari, Natakiya and Nartaki and all these categories, have four sub-divisions of Divya, Nripapatni, Kulaistari and Ganika. In the 25th chapter Bharta has discussed Anurakta and Virakta (attached or involved and detached or uninvolved) women and their nature and attributes. In the 34th chapter, he has touched hero-heroine relationship.

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Bharta Muni's work is a purely literary-principle based work, whereas Vyasdeva in Agni Purana has given merely passing references. The Kamasutra is the only work, where its author Vatsyayana has gone in detail but restricting it to four types of heroines i.e., Kanya, Bharya, Paradara and Vaishya. Acharya Rudrabhatta in the 9th century A.D. in his Shringatilaka is of the view that only three types of heroines exist, viz, Svakiya, Parakiya and Samanya. Svakiya is of three types i.e., Mugdha, Madhya and Pragalbha. Mugdha is Navayovna, Nava anganga Rashasya. Lajjaprayarati Madhaya is of three types as Dhira, Adhira and Dhira-adhira. Pragalbha is also of Dhira, Adhira and Dhira-adhira types.

The woman on above base, is, depending on situations, of eight types as a heroine : Svadhinpatika, Utka, Vassakasajja, Abhisandhita, Vipralabdha, Khandita, Abhisarika and Proshitapatika.

Dhanjaya's Dasharupaka has refined this classification in the 10th century wherein Nayika is Sviya, Parakiya and Samanya. Sviya is Mugdha, Madhya and Pragalbha. Mugdha is further said to be Vyomugdha, Kamamugdha, Ratavama and Mridukopa. Madhya and Pragalbha are either Jyestha or Kanishtha. The author talks of heores of four categories i.e., Dhiralalita, Dhirshanta, Dhirodata and Dhiraudhata which can be of four sub-types i.e. Dakshina, Shatha, Dharistha and Anukula.

Raja Bhoja's classification in Saraswati Kantha–abhirna and Shringara Prakasha is logically original. His heroines are Svakiya, Parakiya, Punarbhu and Samanaya. Punahu is originally referred to by Vatsyana in the Kamasutra, Svakiya and Parakiya are of ten types : Uttama, Madhyama, Kanishta, Udha, Anudha, Adhira, Dhira, Mugdha, Madhya and Pragalbha. Punarbhu is Akshata, Yatayata and Yayavara

Kalahantarita Naiyka, Rasamanjari, Basohli, A.D. 1695

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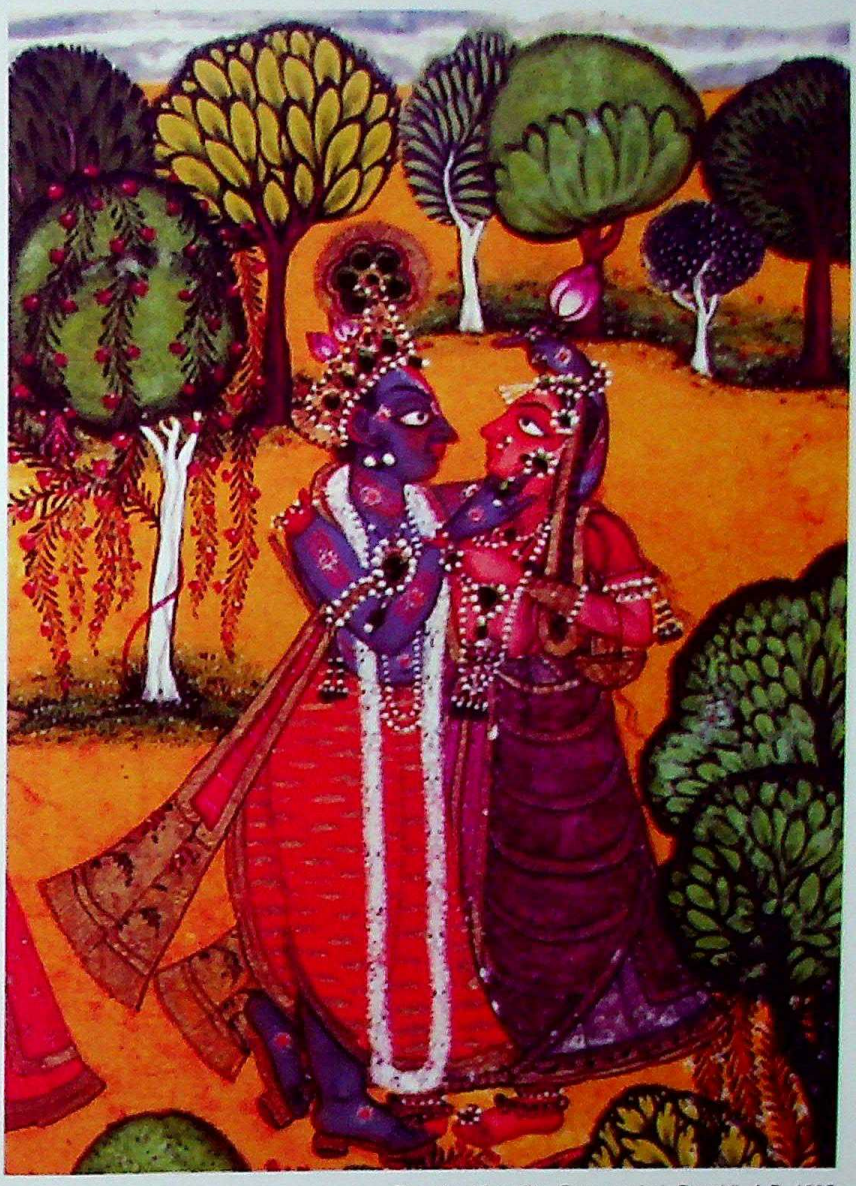
whereas Samanaya is of five types: Udha, Anudha, Svayambara, Swamini and Vaishya. Vaishyas are further Classified as Ganika, Vilasini and Roopajiva. Bhoja has related Nayika to the Nayaka as Udhata, Udata, Shanta and Lalita.

The author of Bhavaprakasha, Shri Sharda Tanaya has depended on Bhoja and Bharta classifications. Dhananjya gave a sub-division of Mugha, Madhya and Pragalbha which did not appeal Vishvanatha and Bhanudatta. Although Bhanudatta is not very original in approach yet his Rasamanjari as a textbook is rich is detail. Bhanudatta is widely followed by Bade-Shah in Shrinagara manjari in the 16th century. Keshavedasa has closely followed Rasamanjari and as such I have included his details in Nayaka-Nayika painting of Rasamanjari background despite the fact that Devidasa, the painter of Rasamanjari might not have consulted this work for his reference or may be the painter has deliberately avoided Keshavdasa's name.



Praudha Khandita, Rasamanjari, Basohli, A.D. 1695

The Ritikala of Hindi poetry has accepted Rasamanjari in Brajabha and other regional languages to highlight the Nayaka-Nayika depiction.

Bhanudata is credited with the compilation of Rasamajari in the 13th century but certain scholars don't accept this century of Bhanudatta's creation and consider this work as written in the 16th century. Considering that Gopala's commentary on Rasamanjari dated AD 1437 and his Vikasa Tika on Rasamanjari of 1428, Bhanudatta's work is most certainly pre 15th Century era. The Sahityadarpura of Vishwanath was written in 1384 or earlier is a matter of debate because Rasamanjari and Sahityadarpana have similarities that could be of Bhartamuni influence and both these books could be contemporary in origin.

Rasamajari has accepted Nayika (heroine) as Sviya, Parakiya and Samanya. Sviya is Mugdha, Madhya

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and Pragalbha. Mugdha is Agyatayovna and Gyatayovana, She is also Navodha and Vishrabdha Navodha. Madhya can be Ativishrabdha Navodha who is further sub-classified as Dhira, Adhira and Dhira-adhira. Madhiya and Pragalbha are of six types including Dhira type, and Jayestha and Kanishtha. Parakaya is either Praudha or Kanya. Parakiya includes Gupta, Vidagdha, Lakshita, Kulta, Anushyana, Mudita etc. Samanya has no sub-divisions.

In Rasamajari, in addition to Mugdha we have three types of Nayikas : (1) Anayasambhogadukhita, (2) Vakroktigarbita, (3) Manvati. Vakroktigarvita is (1) Premagarbita and (2) Soundaryagarbita. Manavati could be Laghu, Madhyama and guru. Sviya is of three types as above and Parkiya has two sub-types and Sumanya is one only. This gives us sixteen types of Nayikas. As per age and situation these sixteen types have eight categories each i.e. Proshita bhartika, Khandita, Kalhantrita, Vipralbdha, Utaka, Vassakasajja, Swadhinapatika and Abhisarika. This multiple gives us 128 types of women who as Uttama, Madhyama and Adhma multiplied by three, yield a number of 384, which further gets multiplied by Divya, Adivya and Divyadivya, finally growing in 1152 type of Nayikas.

Proshita Bhartrika, Rasamanjari, Basohli, A.D. 1695

The author has given us details of heroes too, which I have discussed at appropriate place. Bhanudatta was a worshipper of Lord Shiva and as such the book opens with the lord as Ardhanarishavara, who is love incarnate. Rasamanjari gives us two paintings of Lord Shiva in Basohli version of AD 1695. Rasamanjari of Bhanudatta is माधवीकस्यन्दसन्दोह सुन्दरी, giving us honey in streams and Manjari is in fact वाग्देवी श्रुति पारिजात कुसुम स्पर्धाकरी मंजरी. Yes, 'Rasamanjari is comparable to the Parijata flower adorning Devi Saraswati's ear'. Bhanudatta, the poet is apt in conveying deeper meaning in his

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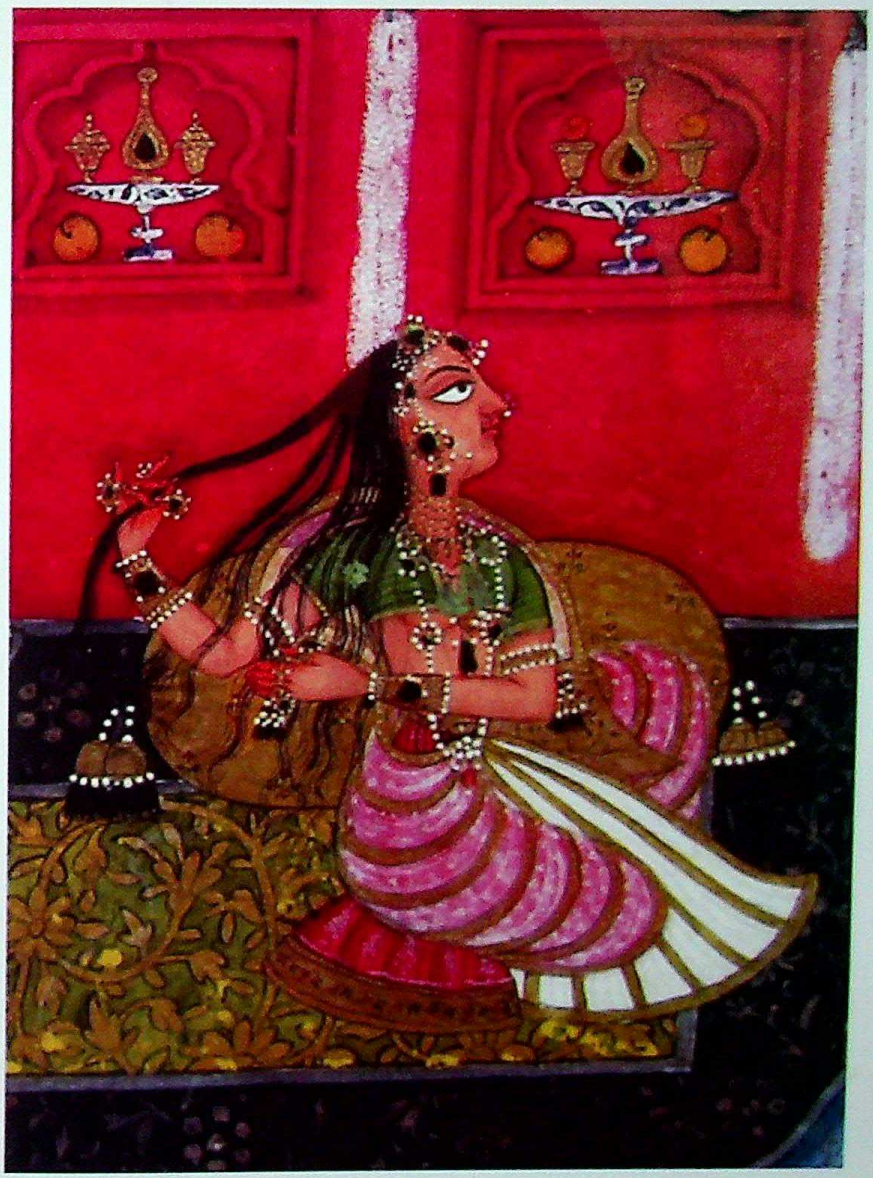
poetry of Rasamanjari, I find Basohli painting matching the poet's imagination and esteem. Bhanudatta's work got eleven high class works as commentaries by scholars and three pictorial versions in Pahari paintings and and also a few other regional styles of western India paintings.

Lord Shiva is Anukula Nayaka who is remembered by the poet in adoration in the opening verse being Devi Parvati's husband as Ardhanarishavare who exists for our perpetual welfare :

आत्मीयं चरणं दधाति पुरतो निम्नोन्नतायां भुवि
स्वीयेनैव करेण कर्षति तरो : पुष्पं श्रमा ङ्क्या।
तल्पे किञ्च मृगत्वचा विरचित निद्राति भागैर्निजै
रन्तः प्रेमभरालसां प्रियतमामङ्के दधनो हरः।।

The Lord knows the eternal love that his consort has in her heart for the lord and naturally in love she must not suffer from worldly troubles that tire her any further and as such he spreads the tiger hide and on its uneven surface, puts his own right foot first to allow her to walk on his footprints. He plucks, with his right hand, flowers from the trees for her, and on the animal hide when he sleeps, he turns his body to his right to provide comfort to Devi Parvati. The right part of the body alone belongs to Lord Shiva and the left part of Shiva is seen as Parvati, the Devi as Lord's consort and Shakti. This is divine love. In our world too the lover is always worried about the comforts of the beloved and that is why he holds her hand. The famous poet Kalidasa has stated, प्रेम्णा शरीरार्ध हरां हरस्य (कुमार संभव) and हित्वा तस्मिन भुजगवलयं शम्भुना दत्तहस्ता। क्रीड़ाश ैले यदि च विचरेत् पादचारेण गौरी (मेघदूत) and this has in all probability inspired Bhanudatta to open his great poetic work with devotional payer to Shiva and Parvati as ideal lovers.



Praudha Vasakasajja, Rasamanjari, Basohli, A.D. 1695

Rasamanjari paintings are the greatest contribution to the world art of love and

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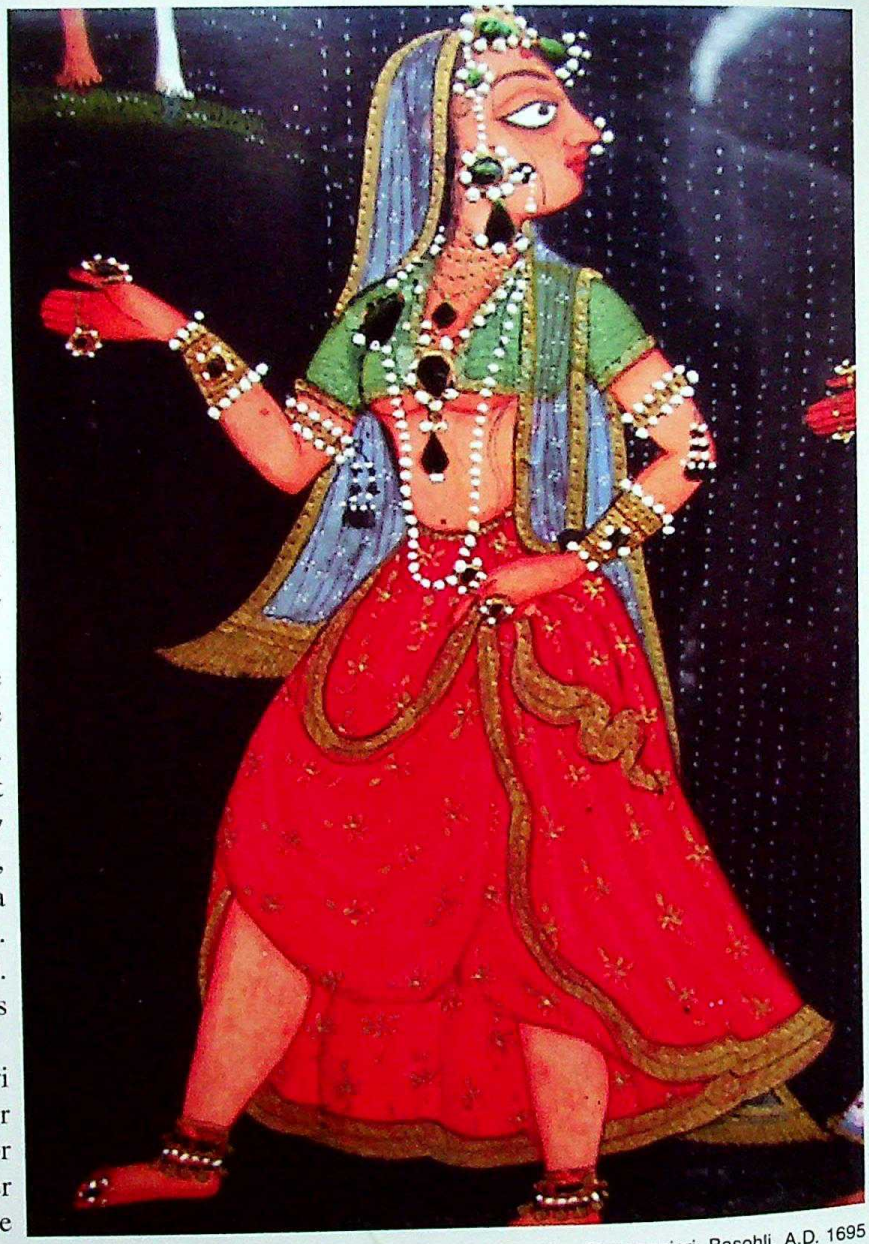
Shringara. All that the poet has given to us in Rasamanjari is protected and preserved for posterity in Pahari paintings of Rasamanjari of Devidasa which is all beauty, all love, and divine and that too all for us alone. The pictures care for the woman as Shiva did and the lord of our desires Krishna in various roles defines our own emotions, sentiments, moods, impulses and desires. Also Radha is not different from our women in love with us, demanding, surrendering, compromising, accepting and on occasions revolting.

Keshvadasa's classifications help us in understanding Rasamanjari in detail and as such for knowing Basohli Rasamanjari in line and colour, I have leaned upon this source also in addition to the original Rasamanjari of Bhanudatta. I have nothing to add except providing a guide line for the viewers of the paintings who may refer to Eleven Tikas on Rasamanjari which include (1) Ananant Pandit's Vayangyartha Kaumadi, (2) Prakash by Nagesh Bhatt, (3) Shesha Chintamani by Parimala, (4) Vikas by Gopalacharya, (5) Rasikaranjini by Brajraja, (6) Samanjasa by Bisheshwar Parvataya, (7) Rangashayana's Amoda, (8) Anand Sharma's Vayangyartha Deepika, (9) Bhanubhava Prakasha by Mahadeva, (10) Rasikranjan by Brajraja and, (11) Rasamanjari Sathoola Tataparayaya by Agyata, the unknown scholar.



Parakiya Abhisarika, Rasamanjari, Basohli, A.D. 1695

In addition to the above referred eleven Tikas (टीका) we have Surbhi Tika by Pt. Badrinath Zha and Pandit Jagannath Pathak, edited by Pandit Gopal Shastri Nene, published by Shri Hari Krishna Nibandha Bhawanam, Varanasi. This work was published in A.D. 1927 and its latest edition is A.D. 1978.

Bhanudatta's Rasamanjari does not mention any date or Samvata related to the work or the author. The verse number 136 is self explanatory of the hero among the Nayakas being Lord Krishna who appears before the Nayika as her most loved hero and she wants to surrender her all to him by telling all others to

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leave her alone. She tells her mind not to torture her with any conflicts. She tells the reluctant sleepy moments to get away. She wants the Lord Kamadeva to excuse her for a few moments because she is experiencing in person the presence of handsome Lord Krishna, the one with his flute in hand approaching her. I quote the original Sanskrit Text as under :

चेतश्चञ्चलतां त्यज, प्रियसखि व्रीडे! न मां पीडय,
भ्रातर्मुञ्च दृशो निमेष! भगवन् कामं! क्षणं क्षम्यताम्।
वर्हं मूर्धनि कर्णयो कुवलयं वंशं दधान करे
सोऽयं लोचनगोचरो भवति मे दामोदरः सुन्दरः।। 136

'Rasa' as word is present in the Vedas with reference to 'Brahmanand', the divine experience of pleasure and as also for water, milk, Somarasa and essence. the Taitariya Upanishada also used it with reference to

Shiva and Devi Parvati, Rasamanjari, Basohli, A.D. 1695

the Supreme power the 'Parabrahma. Possibly the 'Rasa' appeared in poetics from Upanishdic discussions which as theory in literature is considered a gift given by Rishi Valmiki. Indian poetics follow the 'Rasa Sidhanta', where, in the beginning only Karuna was accepted as Rasa. Bhartamuni is the first scholar who has discussed Rasa theory in detail in his work on poetics namely, Natyashastra. Bharta could not have given the theory unless there was a basis for doing so, and this basis we feel existed in pre-Bharta period in Dramas and related subjects. Panani in his Ashtadhayayi has written about Shilali and Krishashava as two scholars who wrote about 'Natyasutras', which means Sanskrit drama had much earlier tradition. Our statement is supported by Patanjali in his Mahabhashya :

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ये तावदेते शोभनिका नामैते प्रत्यक्षं कंसं घातयत्ति
प्रत्यक्षञ्च वलिं वन्धयान्ति इति (महाभाष्य 2/प . 34)

This shows that in dramas written or acted on stage as 'Kansavadha' and 'Balivadha' were with the purpose of catharsis of emotions of the spectators through emotions expressed on stage. Aristotle was one, in the West, to explain catharsis and emotion related reaction which in our old tradition is known as 'Reichana', later known as 'Virechana'.

It was Bharta who in the 6th chapter of Natyashastra discussed Rasa, Bhava, Abhinaya, Dharmi, Variti, Pravariti, Sidhi, Svara, Atodaya, Gana and Rasa. I quote Bharta :

रसा भावा ह्यभिनया धर्मी वृत्ति प्रवृत्तयः।
सिद्धि स्वरास्तथातोद्यं गानं रंङ्ग श्च संग्रहः।।

This he expands when he clearly states that Rasa is a Bhava, an emotion :

नाट्यस्यास्य प्रवक्ष्यामि रसभावदि संग्रहम्।

He has also explained Rasa and its ten elements called 'तत्त्व' (tatva).

तत्र रसानेव तावदादावभि व्याख्यास्यामः।
न, हि रसाहते, कि चदर्थः प्रवर्तति।।

In Rasasutra Bharata has established in clear words the origin of Rasa and its nature as under :

तत्र विभावानुभावव्यभिचरिसंयोगाद्रसनिष्पत्तिः।

i.e., Vibhava, Anubhava and Sancharibhavas when unite and merge together Rasa is born or felt. This scholar has related 'rasa' to catharsis almost on the basis which Aristotle found for Drama depending upon time, country and individual (देश-काल पात्र). Bharta in his work the in 16th chapter has discussed four 'Alankaras', 'Dasa Gunas', 'Dasa Dashas' and four 'Varitis' related to poetic style.

Bharta's theory found favour with variations in successor scholars like Bhamah, Dandi, Vamana, Vidbhatta, Rudratta etc. Rudrabhatta. The theory of sound or Dhwani in poetics has its own importance. It is opposed to 'Rasa' theory but in fact is not much different in experience. Naturally Anandvardhana was opposed by Pratiharenduraja, Bhata Nayaka, Dhananjya,

Jyotsana Abhisarika, Rasamanjari, Basohli, A.D. 1695

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Abhinava Gupta, Kuntala, Mahima Bhatt, Bhoja, Kashamendra etc. who gave their own explanations and confirmed the importance of 'Rasa'. Basically Shringara, Veera and Karuna should have been accepted as 'Rasa' but scholars included Bibhatsa, Bhayanakara, Roudra, Adbhuta and Hasya also in this category to give us the figure of eight Rasas, in all. Bhanudatta in 'Rasatarangini' has spoken of 'Shanta' also as the ninth Rasa. Not only so he felt 'Maya-rasa' is also rasa. Bhakti and Vatsalya are additions of Rasa theory and especially in Bhaktimarga the scholars accepted Shanta, Dasya, Sakhya, Vatsalya and Madhuraya as five major Rasas supported by Hasya, Adabhuta, Veera, Karuna, Roudra, Bhayanakara and Bibhitsa as secondary rasas giving us in all 12 Rasas. I agree with Abhinavabharta who preaches the theory of Shringara, Veera, and Karuna the only three Rasas. Rasamanjari paintings if studied seriously will make us experience that only Shringara is Rasa, the supreme emotion and all else is for supporting Shringara only. Beauty, the soundarya, is an excitant. For me 'चित्रं रसात्मकं रसः', a beautiful picture is Rasa because 'रस्यते इति रसः', that which gives pleasure is Rasa. Beauty needs Alankara or adornments, but soul needs Rasa (अलंकारस्तु शोभायां रस आत्मा परे मनः) In these paintings we have the eight Bhavas in expansion and exaltation. Bhavas include Rati (sexual desire) hasa (laughter) Shoka (Hurt born of death, separation and sad events) Karodha (anger) Utasaha, (courage) Bhaya, (fear) Jugupsa (hatred) and Vismaiya (Surprise and wonder). Also Shanta is part of this process. Shringara Rasa generates Hasya as secondary Rasa. Rasamanjari pictures give us such feelings when we meet the Hero in treachery. Rasa is sentiment. Love and hatred depend upon this sentiment but we find instincts and behaviour (inner and outer) do influence our this sentiment and not the other sentiments. We have three behavioural

Parakiya, Pravatsayat-patika Rasamanjari, Basohli, A.D. 1695

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attitudes of love, hatred and neglect or avoidance which influence our sentiments and these we use for our attainments of property and power, woman, friends or family, knowledge, fame and recreation. In Rasamanjari paintings, the painter has achieved all these cherished desires. Love as basic instinct leads us to our life fulfilled at different stages of our existence. For sage Valmiki Karuna was the only Rasa. For me there is nothing equal to Rasaraja the 'Shrinagara Rasa' which ignites our soul in Rasamanjari Pahari miniatures where all that we see, know and desire is beauty born of love that needs no reasons, no influences but freedom where we are elated and fulfilled and emancipated of all ills and unnecessary bonds. We live for love.

Shiva Rama Tripathi wrote Rasaratnaharah and provided Laxmibihara supplementary of his own. This book deals with Nayika classification on Rasasidhanta. Judged on various avasthas, situations and circumstances the Ashta Nayikas are classified as under but not differently from what Rasamanjari gives us in Bhanudatta's pen.

स्वाधीनपतिका (Svädhinapatika)
स्वाधीनः स्यात्पतिर्यस्याः स्वाधीनपतिका हि सा।

One, whose husband is controlled by the beloved wife fully is called Svadhinpatika.

सुरतोचितवारज्ञा सुरतस्योपयोगिनीम्।
संपादयति सामग्रीं यां सा वासकसज्जिका।।

One, who for pleasure, at appropriate time and place arranges herself with adornments and decorates herself for the purpose is Vasakasajja.

सोत्का ध्यायति या भर्तुरनागमनकारणम्।।

One who is sad because of her husband not been able to come back at the fixed time of his promised return is known as Utka or Utakanthita.

Samanya Vipralabdha, Rasamanjari, Basohli, A.D. 1695

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रतार्थिनी तु संकेतं याति या साभिसारिका।।

One who goes out to meet her beloved with the purpose of gaining sexual pleasure at the rendezvous is known as Abhisarika.

विप्रलब्धा प्रियं तत्रादृष्ट्वा संताप संकुला।।

At the rendezvous when the lover does not reach, the situation makes the Nayika pensive, she is known as Vipralabdha.

कलहान्तरिता लतता यावभत्य प्रियं भवेत्।।

One who insults the most humbled lover first and after his departure regrets is called Kalahantrita.

प्रवासिनी प्रिये तप्ता ज्ञेया प्रोषितभर्तृका।

One, whose husband stays abroad, is in suffering due to separation, is called proshitbhatrika.

प्रवत्स्यति प्रिये तप्ता प्रवत्स्यत्पतिकेष्यते।।

One whose husband is likely to go abroad shortly is called Pravatsyatpatika.

Another classification is Uttama, Madhyama and Adhama which depends upon the goodwill of parties depending on the natural inclinations and behaviour.

There are **28 Alankaras** in the youth of a woman. Body has three of these called (1) Bhava (2) Hava (3) Hela.

Praudha Parakiya, Rasamanjari, Basohli, A.D. 1695

Seven Alankaras are natural 'These are (1) Shobha (2) Kanti (3) Dipti (4) Madhurya (5) Pragalbha, (6) Audaraya (7) Dhairya.

Eighteen Alankaras are born of our nature and behaviour; these are (1) Lila (2) Vilasa (3) Vicchiti,

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(4) Viboka (5) Kilakinchita (6) Motayita (7) Kutamita, (8) Vibhrama, (9) Lalita (10) Mada (11) Vihrita (12) Tapana (13) Mougadhya (14) Vikshepa (15) Koutuhala (16) Hasita (17) Chakita (18) Keli

भावो विकारश्चिते स्यान्निर्विकल्पे य आदिमः

When there is some distortion in the mind without any other option, a bhava is said to exist.

नेत्रादिविकृतिद्योतो भावो हावो रतीच्छिक :

Expression of sexual or related desires seen in the changes in the eyes causes Hava. (Rasamanjari is rich in such details)

हेलात्यान्तसमालक्ष्यो हाव एवोदितः क्रमात्

Hava gradually getting clarity in expression is Hela.

रुपयौवनभोगाद्यैः शोभा स्यादङ्गभूषणे।

Shobha is known when the beauty, youth and pleasure are seen on the face of a person

मन्मथोन्मेषणा सवै विस्तृता कांतिरुच्यते।

Kanti is related to shobha when the shine on the face is due to sexual desires and inner happiness.

कान्तेरेवाति प्रकाशाद् दीप्ति रित्याभिधीयते।

Kanti when gets extra glow is Dipti.

सर्वावस्था विशेषमाधुर्य रमणीयता।

Under all situations when the beauty is unchanged, Madhurya is in force.

निःसाध्वसत्यं प्रागल्भ्यं।

Nayaka in Parakiya, Pravatsayat-patika , Rasamanjari, Basohli, A.D. 1695

When in hurt face turns pale or ash coloured, we know it, as Pragalbha.

औदार्य विनमयः सदा

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Under all situations and circumstances, brightness retained is audarya.

मुक्तात्म लावना धैयं मनोवृत्तिश्चञ्चला

Devoid of self praise in stable mental state, we show Dhairya.

To follow the beloved with words in love, wearing clothes, ornaments, having Shringara prasadhanas to please the desired one and following him in action is known as lila.

Vilas : Beyond normal actions when we face the loved one generating various situations in movement, postures, face, hands and lips etc, we are in vilsa.

Vicchiti : Any ornamentation like Mala etc., which increases glow (Teja) on face is called vicchiti

Viboka : Drunk with youth and beauty when we show disrespect for the desired one, viboka is known to be seen.

Kilakinchita : Meeting the beloved and a touch of his or her body born of anger, labour, fear, laughter or weeping conditions, without tears causes joy, which we call kilakinchita

Motayita : In conversation when we hear the reference or name of the loved one that makes us emotional to the extent that we scratch our limbs, a situation of Motayita is provoked.

Madhyama Nayika, Rasamanjari, Basohli, A.D. 1695

Kutamita : The touch of hair, breasts, lips etc., causes happiness inwardly but outwardly she says, 'No, no 'etc.' or moves her head or hands to convey such words, yields to Kutamita.

Vibhrama : The extra joy attained on the arrival of the lover causes commotion and hurry to decorate the self with Solaha Shringara in confused manner is Vibhrama.

Lalita : Presentation of body and gestures in posture appropriate and suitable is Lalita.

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Mada : Fortune and youth at times gives birth to ego and mana situations that we know as Mada.

Vibharita : To keep silent at the time when proper address in words is needed is Vibharita.

Tapana : Separation from the lover causing deep desire for sexual union is Tapana.

Mougdhayam : Knowing something well but expressing ignorance about it in presence of the beloved is Moghayam.

Koutuhala : On seeing the desired person or to think of a situation of anxiety developed is koutuhala

Hasitama : Laughing without a cause or reason or occasion is known as hasitama.

Chakita : Fear causing apprehensions in the presense of the beloved is chakita situation.

Keli : Mischief in words and touch in love-games in a garden with beloved is keli. Krishna is known for his keli and lila in all the above situations and Rasamanjari paintings are a speaking version of all that the classics have defined in 28 Alankaras.

Vikshepa : Speaking in broken sentences and words unconnected, in careless manner like a paranoic is vikshepa.

Nayaka, Abhilasha, Rasamanjari, Basohli, A.D. 1695

The Rasamanjari paintings explain the above mentioned situations through Nayaka-Nayika, supporting Characters and their actions in unique colours suited to the actor and environment.

For understanding the Pahari miniature of Rasamanjari origin a study of Bharatriharis' Shringarashatakam is our basic requirement. This scholar poet was from Gujrat and his period is A.D. 603-620. His Shringarashataka is rich in thought and emotion, which gives credibility to his words that are based on his intimate experience, potency and poignancy of language and we face expression of firy love-poetry coated

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with highly erotic passion, which is compulsory and essential aspect of human life. The poet begins with a prayer to Kamadeva who is source of all love.

Bhartarihari's women have expressions of gentle smile, exhibition of shyness, turning away of face and darting glance, engaging sweet talk or jealous bickering and playful gestures which make men their slaves. Looking at Rasamanjari painting we notice the clever movment of eyebrows, casting oblique glances, shy smiles, slow strides, even fright exhibiting amorous play of the Nayikas as pretty maidens appearing like clusters of lotuses. These women have faces bright as moon, their eyes make the lotus feel inferior. Their complexions are superior to the shine of gold, hair blackier than the black bee, they have well developed and firm breasts which put the elephants to shame; firm hips and sweet voice add to the unprecedented charms.

Lord Shiva in Priyakrita Parihasa, Rasamanjari, Basohli, A.D. 1695

The fawn-eyed, just stepped into pubescence, allure us with pretty smiles and innocent glances from their restful eyes. Suggestive walk and emorous words of these beauties are a thing of joy for ever. Their happy faces, delicate bodies, youth, full with passionate acts is enough to make us slaves or saints in their captivity giving pleasure to out senses. We, in these pictures can listen to the tinkling of their bangles and anklets and the bells of their girdle ornaments. Their floating movements beat the twittering of swans. We see their breasts with golden haze under the weight of gold and pearl adornments which cause a trembling effect with their lotus like feet they fascinate us and enchanted, we, meditate in love on the one who has won the hearts of the gods even by casting glance from the restless eyes. Kamadeva. the god of love stands to serve her obediently and follows the direction given to him by her indication. We meet the woman of our desires with her large eyes stretched up to her ears which indeed extend beyond the knowledge of Vedanta.

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The shining skin and pitcher-like breasts are a dwelling place of free spirited. The delicate beauties of Basohli Rasamanjari which take us to the highest attainments of serenity and salvation but all the more disturb us and fuel the desire to touch them and posses them in consummation. These beauties can pierce our hearts without the use of arrows. The fawn-eyed maidens shame the sun, moon, stars, fire and lamp in their glowing charming faces. Perhaps the heavenly light is born of this beloved of ours whose pink luscious lips with innocent fine lines of trivali or hair on the belly spelling good fortune cause us pain that we can't fathom. Bhartrihari finds her face like the moon which shines like a moon stone— Her dark hair resemble the Indranila and her rosy palms with the colour of lotus are like ruby; this desirable woman shines like a jewel herself, her breasts are as large as Jupitor, her moon like face glows like sun and her leisurely walk like that of Saturn, with all these she appears to be the embodiment of planets.

Samanya Nayika, Rasamanjari, Basohli, A.D. 1695

We need to practise virtue to attain her to make our wishes come true. Such women can steal our hearts with their-ever changing amorous acts and playful behaviour and we can smell these paintings speak to us in sweet words of love eloquent with the passionate ardour used delicately in the tender moments, expressing the joy in the secret glances. She is delicate when she walks and after few steps raises with her hand the cloth coverning her breasts to ward off the rays of the Moon.

We see her away from Krishna, the lover. When he is away. his desire in memory makes her to get a glance at him. Once she sees him she yearns to behold him, who embraces her, the wide-eyed on causing in him the desire for the union of their bodies. These pictures guide us to this union. She in beetle wings and jewellery wears garlands of blooming buds of fragrant Malti and tired after making love her resting posture on her bed presents her breasts as nothing but true heaven and leaves all else in the world unknown. She arouses our desires when she is inclined in her relaxed body and eventually emboldened by her secret

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indulgences. She discards all inhibitions and provides the height of pleasure by her exposure of glowing body in the arms of Lord Krishna.

We see in Rasamanjari paintings women with dishevelled hair, with eyes partially closed due to coyness and partially open due to curiosity, with drops of perspirations appearing on cheeks showing exertion of the night spent in love-making. The facial expressions provide us insight into the splandour of love. Everyone and everything exists in pursuit of love. Even the old men have sexual desires alive on their faces, may it be a shatha nayaka or a married woman's lover, there is nothing improper in their behaviour because no one has been able to cross the ocean of desires ever. The woman of Basohli Rasamanjari is ever young.

Devi Parvati, Rasamanjari, Basohli, A.D. 1695

Seeing these paintings we disbelieve in misfortunes and attachments as cause of all the pains of hell. She is a seed that sprouts passions, cloud that hinders the moon of reason, best friend of the god of love and as free ones we live in eternal youth. It is only a rare soul that is not perturbed by the amorous desires; he is Krishna. No, even Krishna is disturbed, annoyed, hesitant and he is affected by the extreme passion as the one and only one, he as a receptacle of beauty who in his clearly articulated words and actions lives in the ocean of impregnating sexual pleasures. Krishna is our youth, he loves to be in the service of the beautiful women who live for him and for us with restless eyes of a fawn and with the weapons of Kamadeva, the lord of love. The beautiful woman can't be denounced because she has in these paintings stretched the course like the large and big rivers do. Why get across this river? This river of our desires is Rasamanjari of Basholi artists who believe in this material world and with all its lustful luxuries existing for us alone a dip in this river will free us from all sins. Love makes us ascetics to enjoy the world in its Anuraga (love attachments) and this we attain in the woman in this virtual and transient world of our dreams. Krishna in Radha's arms is our spiritual knowledge and our immersing ourselves in the nectar by enjoying the life by playfully caressing the bodies of the amorous women, who have all reasons to play with our passions with their fleshy breasts and thick thighs, captivating us in repose. A woman in these paintings is our penance as well as a remedy for our sorrows. She bewilders us with her beauty apparently eliciting passionate thoughts in her mind to inflame us with passion. Her absence for Krishna is sadness, her presence makes him passionate and her touch destroys the reason and she is his Lila. She, before Krishna's eyes is nothing but nectar, her separation torments the Lord. She as creeper of passion is our heaven. The amorous in these paintings in our wisdom.

We, sometimes, notice her as the essence of all suspicions, a world of defiance, a dwelling of courage, a never ending treasure of affection and animosity also. She knows how to pretend in her hundreds of ways. She is seen being cajoled. Krishna is surrounded by the actions of playful women, who appear natural. The lord seems to be hypnotized by the beautiful eyes, luscious lips and moon faces. She at times is not sincere. She talks to one, gazes at the other man and thinks about a third person.

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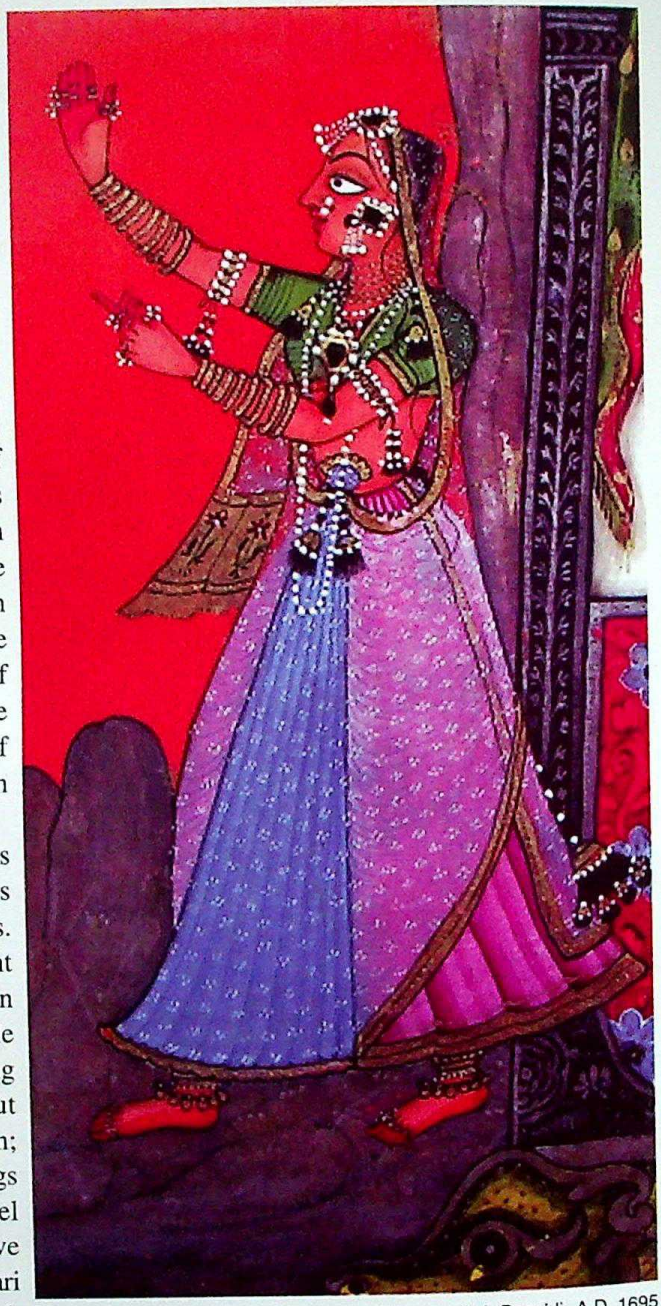
Bhartarihari writes about such a woman :

मधु तिष्ठति वाचि योषितां हृदि हालाहलमेव केवलम् ।
अतएव निपीड्यतेऽधरो हृदयं मुष्टिभिरेव ताड्यते । I-51

i.e. though her words are sweet, her heart is full of poison. That is why her lips are kissed and breasts are pressed.

Kamadeva leaves us at times to be roasted in the fire of passion caused by the treacherous woman when she is not in true love. Lord cupid is a robber, he dwells on mountainous breasts and dense forest like body of such a woman to torment us. Even Krishna of Rasamajari is tormented by the passionate glances of the maidens. Rasamanjari is study of our five senses where the beautiful women sing those melodies in songs that are pleasant to the ears, their dance pleases the eye, the nectar of their lips stimulates the taste buds, the scent of saffron, musk and sandal emanating from their bodies is pleasant to smell and feel of their breasts is clearly good to touch. Passion gives birth to attachments and it creates the illusion in the mind and churns the man. The paintings have curing effect on us when we read the message in line and colour. Woman as a vaishya, the prostitute in Rasamajari is a knife, that cuts the creeper of reason. She is not for love. She is nothing but the flame of passion, which is enhanced by the fuel of her beauty in which lustful men offer the oblation of their youth and wealth.



Praudha Adhira Nayika, Rasamanjari, Basohli, A.D. 1695

We live in passionate illusions and fall victims to passionately gazing women. Even Krishna is frozen before these creepers of honey, the gopis. The maidens in tender bewitching and elegant glances are cupid's net for us. Love unites us in our hearts, even in separations it gives unbearable pain. Scholars and saints are always busy reciting Vedas and they only give verbose talk about shunning the passionate association of women; they know nothing. Seeing Rasamanjari paintings of women adorned with nothing but the jewel encrusted girdle these scholars appears to have incomplete knowledge about women. Rasamanjari of Basahli takes us to very heavens where the result of our penance is before us in form of celestial and not so celestial damsels dwelling and enjoying the company of Apsaras is the reward of all impeccable acts of ours. Pride of cupid cannot the crushed. We must not go for renunciations because path of love also

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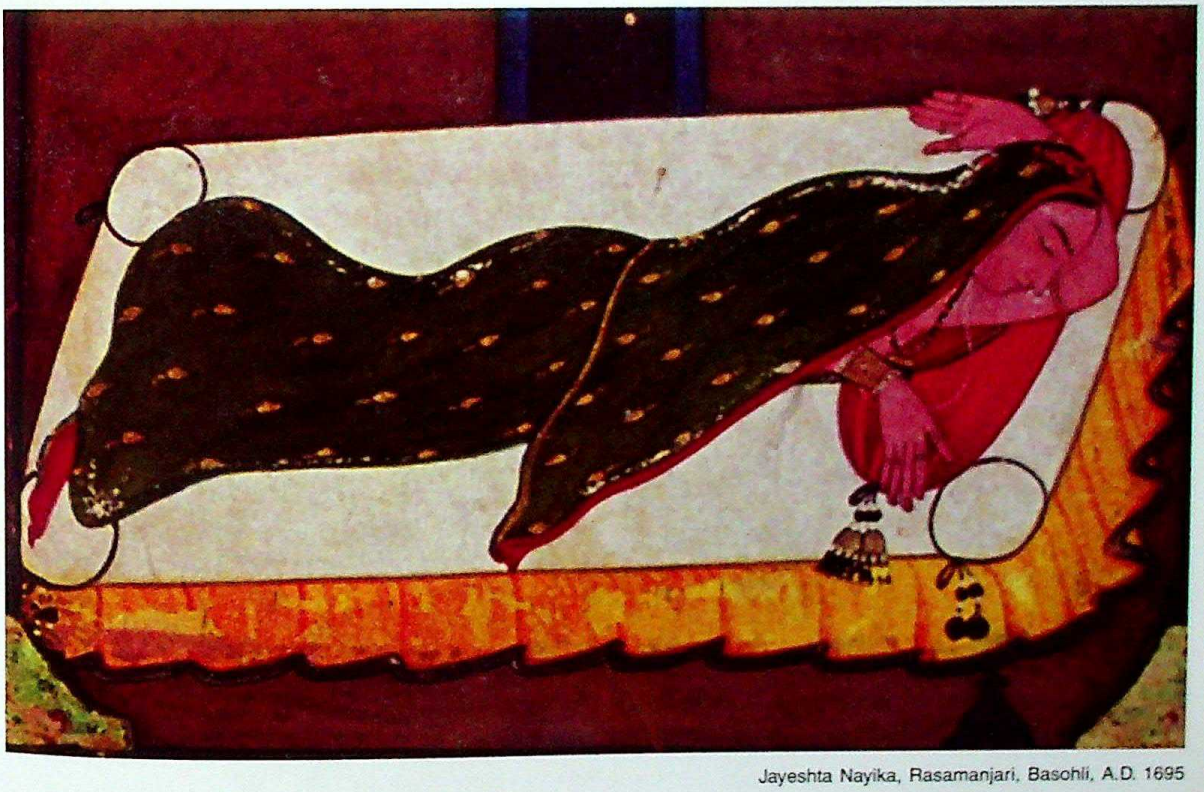
allows us to remain virtuous. That is why Lord Krishna is worshipped by all who know him and others who know him not. We in Basohli Rasamanjari are no ordinary immortals; we are Krishna in Rasa and Maharasa. Fire of passion destroys us but love is not passion alone. Bhartarihari in shloka 79 states that 'unwise, without any discretion and ignorant are those who renouncing women, the best sign of cupid and the means to achieve all one can desire, dwell in the forest.' They even leave the world partially or fully seeing those non-existing rewards like salvation and emancipation from life and death. Cupid punishes such men severely by making some of them stark naked, some others have their pates shaved completely or partially or their hair matted and some are left to beg with a bowl in hand. As the king or any other authority punishes one indulging in improper acts, similarly the cupid also punishes those who renounce women. Seeing Rasamanjari painting no one dare annoy cupid. Sages of repute, Vishvamitra, Parashra, Shandalya and many others also swooned on the lotus like faces of beautiful women (Menaka, Rambha, Satyavati etc.) hence we mortals have no reason to restrain ourselves from virtues of sexual bliss.

Rasamanjari text of Bhanudatta in details has found expression in Pahari miniatures which the pre-16th century poet Bhanudatta of Rasamanjari must have dreamt and visualised, but he left his vision to be painted by Devidasa the artist of Nurpur at Basohli who with the help of Sanskrit scholars of the late 17th century could give us a series of pictures which appeared as gems of art that, today is our invaluable inherited wealth.



Jayeshta Nayika, Rasamanjari, Basohli, A.D. 1695

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Raga in Art of Sublime Love

Rasamanjari by Bhanudatta should be read with Shringara-Manjari of the King-poet Bhojadeva, a romance in prose preserved in the records of old princely state of Jaisalmer. Although in fragments, the palm-leaf foils were first discovered in AD 1874, in 158 folios. Deemed to be a poetical composition it is indeed a rich work in poetics. Shringara Manjari is the name of the Nayika in this great work but the sub-stories refer to Nayaka-Nayika tradition which brings to our mind Bhoja's other work, Shringara-Prakasha' and it throws a light on Shringara the Rasaraga. This work illustrates some technical aspects of 'Raga' (love) which is an essential element in furthering the sentimental 'Shringara'. This 11th century thesis gives us the details of the courtesans who were accomplished in all the sciences and arts necessary for Samanaya Nayika of our 'Rasamanjari' fame.

The Raga is of 12 kinds : 'Neeli Raga, Reeti Raga, Aksiba Raga, Manjistha Raga, Kasaya Raga, Sakala Raga, Kasumbha Raga, Laksa Raga, Kardama Raga, Haridara Raga, Rochana Raga and Kampilya Raga.

Samanya Svadhina-patika Nayika, Rasamanjari, Basohli, A.D. 1695

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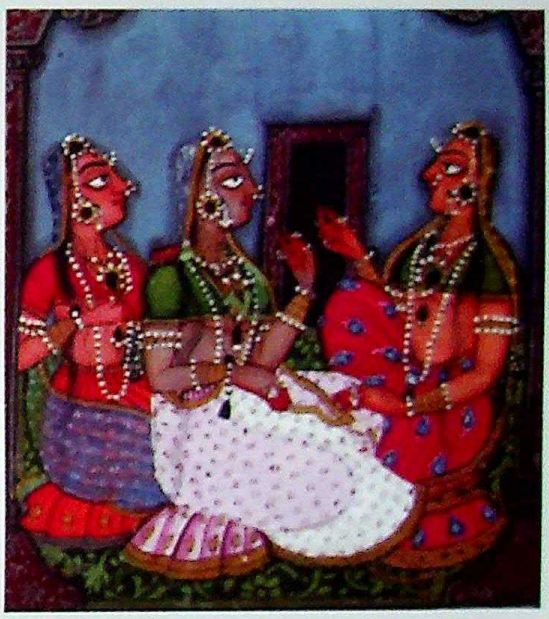
Neeli Raga, Manjistha Raga, Kusumbha Raga and Haridra are steady Ragas if we form four groups of three types of Ragas each, hence other types of Ragas are reflected in only four types shown above. These ragas, on hearing, on seeing and after union need protection. The Vaishaka hero visits the courtesan of Rasamanjari who is most elaborately dealt in Shringara Manjari, which follow three motifs : one, in which the courtesan cheats a rich man and then throws him out. Second, in which the courtesan is herself punished, and third where she is shown in aspiration and true in love. Rasamanjari sees her in greed of money and gold in all the three motifs. Both these works are indebted to the science of Erotics and Poetics. The theme offers a chance to the authors to analyse the heroes, the heroines, their attachments and state of love, and not only the courtesan, but Abhisarikas, especially Parakiya Nayikas also are seen alive. The theory of Raga (love) aside, eight types of Nayikas appear in Bhoja's version. Abhisarika is one 'पुष्पेपुपीड़िता कान्तं याति साभिसारिका।' she tortures the lover with arrows of flowers of her actions. She is the one who goes to meet the lover as one going out in the moonlight, another in the darkness and the third going out at mid-day known as Jyotsnabhisarika. Tamisrinyabhisarika and Divisabhisarika.We meet this Nayika in Rasamanjari, as Vasakasajja decorating her house and looking again and again at the path of her lover. At another place she waits for him outside her bed chamber and decorates the walls with garlands of flowers and smoke of incense. Proshitapatika of our pictures appears with her lover or husband gone abroad; प्रियो देशान्तरे यस्याः सा तु प्रोषितभर्तृका। She is impatient in spring. Her desire for union is not satisfied; therefore she cannot enjoy the beauty of the spring, nor can she tolerate the joy of others. Without a sip of wine she is intoxicated.



Samanya Svadhin-patika, Rasamanjari, Basohli, A.D. 1695

Creative art is regarded as the spontaneous expression of a genius. Rasamanjari's author Bhanudatta and painter Devidasa, both, were talented men and they have expressed through creative and literary art, all that we should know, and it would therefore be unjust to their creativeness to always search for some purpose in their work. The pleasure of the artist in creativeness, however, subsequently gives pleasure to the reader and the viewer and its purpose is only to delight us. Rasamanjari is written with this purpose and painted to enhance our electic joy.

In these paintings we also notice an effort to teach us the maxims or rules of conduct in love of different categories of women. The books on Erotics and Poetics provide us a guideline in literary garbs that these Shlokas in poetry portray at one place in line and colour.

Raga is considered as one of the essential elements in developing the 'Shringara rasa' which is the foremost of the nine rasas of poetics. Bhoja speaks of Nili, Kusumbha and Manjistha, dependent on Shringara rasa—the sentiment of love, which to this scholar is Rasa-Shringara, which yields Abhimana that dwells in the soul of all persons and the difference in the degree of its intensity in a person is due to the experience of many past births. Other qualities are born of Abhimana and this adds to the elegance of poems and pictures of Rasamanjari. In first stage 'Abhimana' or 'Ahankara' gives birth to rasa of Parakoti. In second stage, in the Madhyamavastha, we get forty nine different 'bhavas' that grow out of this 'rasa'. Stimulated by Vibhavas, Anubhavas and so, on. The bhavas reach their climax called 'prakarsha' (प्रकर्ष). The passage from second stage to the third and final stage—paramakashatha (परमाकाष्ठा) 'uttarakoti' (उत्तरकोटि) —is simple. For after the full evolution of the bhavas into rasas, they culminate in one rasa which is then technically called 'Preman'

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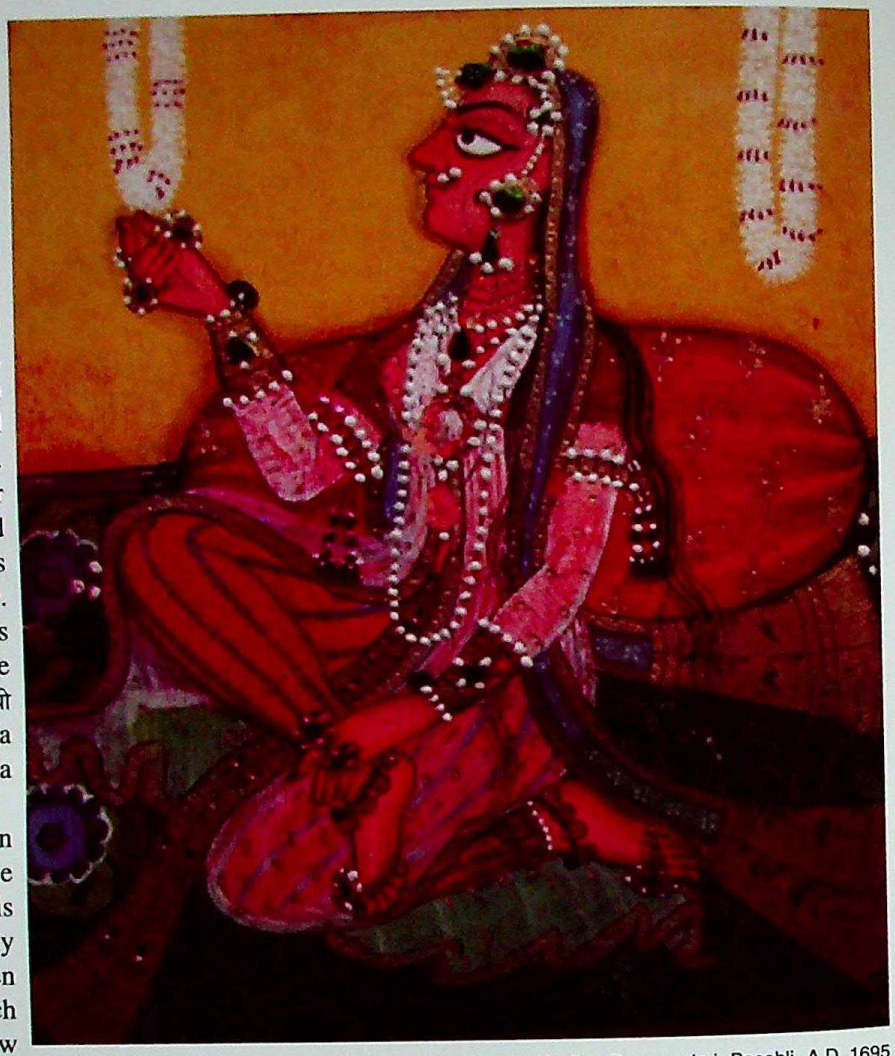
(प्रेम). In other words Purvakoti is named Rasa i.e. Abhimana Madhyamavastha with all 49 bhavas leads to 'Rati' (रति) —prakarsha shringara etc. and lastly uttarakoti takes us to attain Preman (love). Rasamanjari paintings lead us to this attainment of Rasa–Shringara which in other words is Kama-Shringara which is the only cause of Dharma, Artha, Kama and Moksha and thus we find these four causes related to Shringara only.



Samanya Vasakasajja Nayika, Rasamanjari, Basohli, A.D. 1695

Rasamanjari paintings mainly deal with Kamashringara which is seen two fold; Vipralambha Shringara and Sambhoga Shringara. Four conditions are Shringara in Purvanuraga, Mana, Pravasa and Karuna in Vipralambha and Karunantara in Sambhoga. Rasamanjari has only four lines in text on Sambhoga and the rest of work provides us education on our way of life. Vatsyayana takes raga (रागः) as a synonym of love. He explains it as "रसो रतिः प्रीतिर्भावो रागो वेगः समाप्तिरिति रतिपर्यायाः" Raga is Ashtaguna as Jayamangala states :

'अष्टगुणोऽपि रागः', In Rasamanjari we find one picture on Sattvika, which is in Bhava category. Actually this work should have been named 'Rochana-raga' which is in light bright yellow shining pigment as 'Rochana'. Nayakas are often seen as 'Sattvika' and Ati-mahasattvika. This all when related to 'Rasamanjari' gives us exaltation. All these paintings are not only rich in Bhava but they also appear divine and Sattvika in detail. Raga is love, so is 'Rasamanjari'. Devi Dasa's Basohli Rasamanjari is Sattvika love.

A few words about woman in Rasamanjari will help us in understanding these paintings better and all those who want a purpose or meaning based work, the woman of Rasamanjari has a lot to say and speak in colour. Imagine Rasamanjari as the name of a beautiful woman, a courtesan, the young girl in love, a wedded wife or another person's wife in love with you, you will find that she is the presiding deity of the wealth of beauty that bewitches all people; the one the treasure of beauty of the heavenly damsels by her own beauty; who has a braid of hair quietly hidden behind her like amass of darkness whose advance in the front has been checked by the refulgence of the ever-shining moon in the form of her face; who holds as it were the white umbrella of facial beauty worthy the loveliness of its broad forehead which looks like the digit of the moon on its eighth day, and which conquers the three worlds with its

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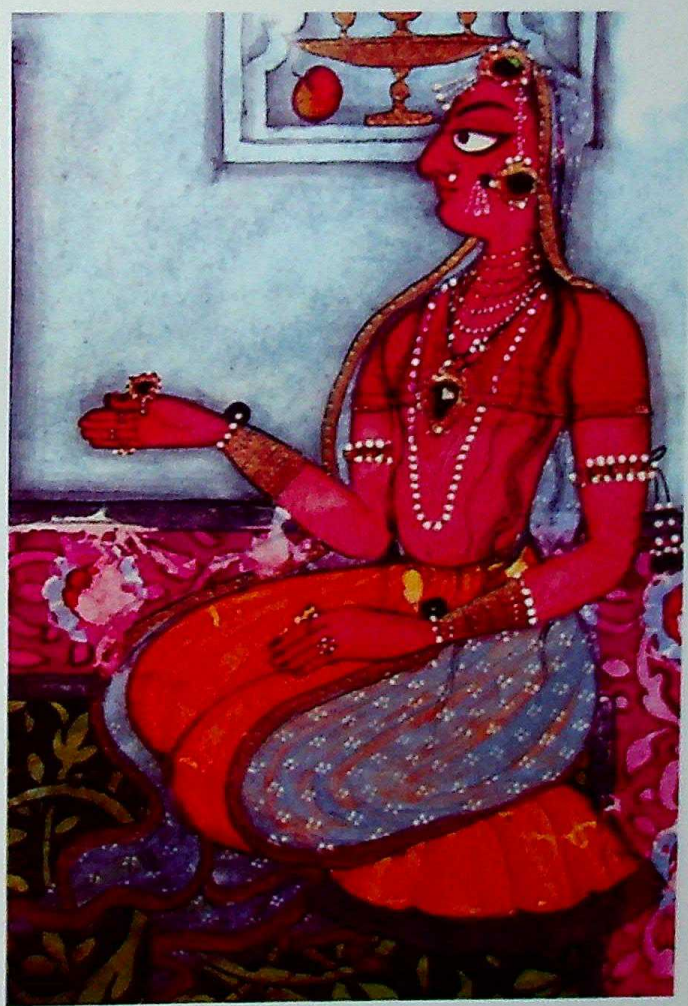
staff in the form on the forehead; who bears two creepers in the form of eyebrows as dark as oily collyrium, slightly bent at the corners due to the (weight) of the fruits in the form of deep love, with the bunch of flowers in the form of glances, and which are continuously resorted to by bees in the form of the eyes of youngmen; who is adorned eyes looking like a pair of lotuses with unsteady bees within it; who looks bright with two cheeks resembling the disc of the moon cut into two in order to remove the dark spot; who is charming with a pair of shapely ears as delicate as the Sirisa flowers and looking like the ropes of the snare of the hunter Madana skillful in catching the deer in the form of the young men; who is beauteous with the bridge of the nose, with its tip a little raised, resembling the staff of the lute of the fish-bannered God; who looks splendid with lips as red as the ripe bimba fruit or coral of the sea of love, or a leaf of the creeper of Love; who is charming with the sprout-like neck with three lines, as delicate as the spring of the trees of Love, as sweet in sound as a conch; who has creeper-like arms which by its tenderness mock the lotus plant, on which due to the illusion of its being a lotus-stalk rests, (two) hands like (two) open red lotuses with filaments in the form of the rays of the glowing, tender nails and which (arms) are attractive because of their well-formed curves and fleshiness; who has a pair of breasts, plump and well formed with the tips a little lowered, looking as though they were a couple of pots to store sensual pleasures; who is adorned with a waist which is as difficult to be reached as the knotty thoughts of Mimamsa which are difficult to understand, which (waist) was not visible though desired to be seen by all being concealed by the plump breasts, which though thin had accepted the three folds, which though delicate had the capacity to bear the weight of the stout breasts, and which though in the middle yet stood foremost among all the charming things; whose waist was decorated by a navel is deep as a lake fit enough for the scented elephants of Madana to inter for merriment; whose abdomen was divided into two by a line of hair affording comparison with the string of the bow of Smara and the line of rut oozing from the elephant of youth, possessing the temples in the form of breasts; who had hips as wide as the jewels-labs of the pleasure mountain, looking like a moving place for the elephant in the form of Madana; whose lower portion (of the body) had two thighs resembling two tying posts of the intoxicated elephants of Madana and which resembled the trunks of the golden plantain placed opposite each other; who looked shapely with thighs which were well formed and symmetrical, not very straight,



Sakhi, Rasamanjari, Basohli, A.D. 1695

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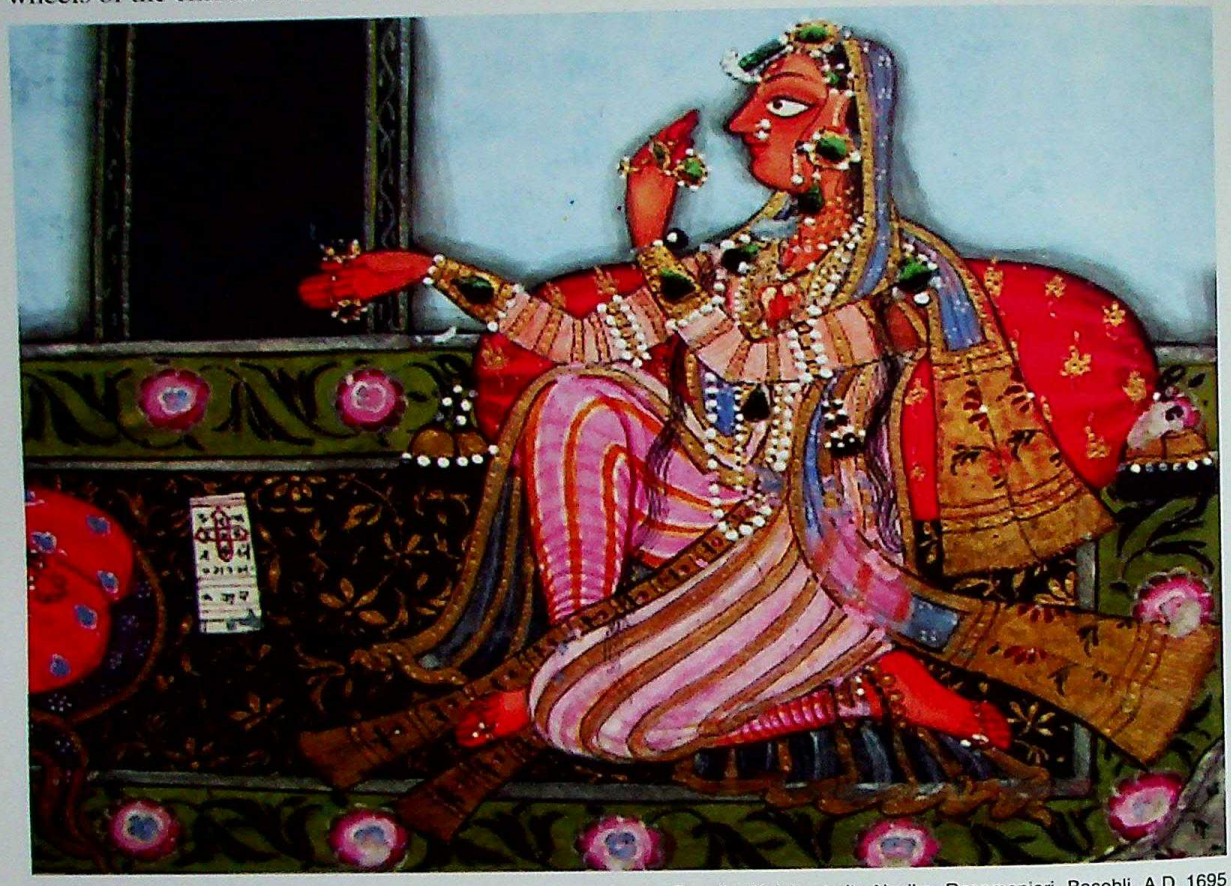
graceful and which surpassed the plantain stump in its softness; whose loveliness was augmented by the feet which were like two lotuses, offered as gifts by the lake of lotuses, being itself vanquished by the splendour of the moon in the form of her face; whose pair of feet were adorned with a row of well-grown glowing nails as if they were a row of mirrors of Kandarpa to see all the limbs; who was enveloped in loveliness which over-flowed after completely filling in all the limbs, just as she was always surrounded with servants; who was wearing a pair of emerald earrings looking like a pair of wheels of the chariot of Love in the form of her moon-like face; who every day increased the shade



Praudha Kalahantarita Nayika, Rasamanjari, Basohli, A.D. 1695

of the patra-lata painted on the cheeks as if for affording rest to the eyes of the lovers pained by the anguish of the fever of love caused by the flow of excessive beauty; wearing on her bosom a necklace looking like a clear stream of nectar flowing from the pot-like breasts for the coronation of king Madana, looking like the banner of victory of her own good fortune and bearing resemblance to a slough of the snake in the form of Madana, protecting the pots of the treasure of love in the form of the breasts.

She vanquishes Rati; even the uncensured meet her; she speaks sweetly and nobly, smiles even when laughed at, gives up vulgarity, and is not given to too much sexual pleasures; she pleases others though not in love herself, and comes in contact with the love-lorn, though not attached herself; (on seeing her) even Goddess Sri, who considered herself to have surpassed the Glory of Beauty by her own beauty, betook to the lotus grove; she seemed to be created by the Lord Creator, a lake of loveliness, full of the sentiment of love, for the elephants of Love to wander about, pleasing due to the blue-lotuses in the form of eyes and blooming day-lotuses in the form of the face, adorned with the lotus plant in the form of the delicate creeper of hands, with a pair of

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Cakravaka birds in the form of high and plump breasts, possessing a whirl pool in the form of a deep navel and glittering waves in the form of the three folds (on her stomach); she was as if another conquering weapon created by Madana for gaining victory over the three worlds after seeing the uselessness of his own weapons in the strife with Siva.

She is unrepulsive in dress, faultless in local dialects, civilized in talks, distinguished in both kinds of sixtyfour arts, clever in grasping the ideas of Kamasutra and the like; bold in questioning and answering different kinds of puzzling riddles; alert in eloquence; in lasya dance, she has attained her mark; she is unrivalled in completing stanzas; well-enlightened in essays and treatises; excellent in composing poetry; foremost in composing gathas; extremely interested in sports; moderate in drinking; turned away from vices; introspective while considering the purport of poetry; undeceived by clever speech; beyond censure in music; foremost in playing instruments like the drum; great in sacrifice; not very greedy and knowing different ways of playing lute and dancing.

It seemed the royal swans adopted graceful movements from her lotus feet; the plantains drew shapeliness, softness and delicacy etc. from her thighs; the mountains drew the expanse from her buttocks; the lakes acquired depth from her navel; the rivers took the beauty of the waves from her abdomen with three folds; Smara fashioned his bow-string from her beautiful line of hair; the Cakravaka birds learnt keeping close company from her pair of breasts; the lotus plants drew out tenderness from her creeper-like hands; the Asoka sprouts took loveliness from her lotus-like hands; the conch shells adopted the beauty of three lines from her neck; the clusters of corals drew from her lips the natural excellence of redness; the Kanakaketaki acquired pure brilliance from her cheeks; the doe took unsteadiness from her eyes; the Pundarlka took whiteness from her, the Ketaka leaves took sharpness; the good adopted straight-forwardness; the bees blackness; the moon its curvature from her pair of creeper-like eyebrows; the knots of the string of Smara's bow the beauty of form; the strung bow of Love acquired the beauty of form from her forehead; the plumages of peacocks got the charm to allure mens' mind from her braid of hair; the full-moon drew constant splendour and the charm of bewitching mens' eyes from her face; the cuckoo drew sweetness from her speech; and the beds of salt took salinity loveliness from all her limbs.

Chitradarshan, Rasamanjari, Basohli, A.D. 1695

In not using the following bevy of helps the Lord Creator must have procured some other implements for the creation of her beauty. Thus he did not take the mass of hair of the camari; not the plumages of peacocks, not swarms of bees, not the crescent moon, not slabs of gold, not blooming Indivaras, not Ketaki leaves covered by bees at a corner, not the graces of doe's eyes, not Ketaki flowers, not the beauty of the staff of Madana's lute, not the Bimba fruits, not the Bandhujiva flowers, not the clusters of corals, not the sparkle of the seeds of the ripe pomegranates, not the cooing of the cuckoos, not the notes of the lute, not the beauty of Bandhuka

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flowers, not the white splendour of blooming Kanaka-campakas, not the knots of the bow-strings of Smara, not sprouts, not conch shells, not lotus plants, not the gyama creeper, not fresh leaves, not red lotuses, not pairs of Cakravaka birds, not the temples of elephants, not the waves of the river, not the loveliness of Smara's bow-string, not naves of the wheels of Madana's chariot, not slabs of precious stones, not slabs of gold, not trunks of plaintain, not the teeth of the Lord of elephants, not Kokanadas, not pearls, not the stars in autumn, not the gait of the Lord of elephants and not the movements of the royal swans. And yet the wonderful Creator created her, a storehouse of wonder. Oh! the skill of the Creator in fashioning this supernatural beauty!

Parakiya Nayika, Rasamanjari, Basohli, A.D. 1695

She possesses 'lavanya' loveliness yet is not saline caustic; though common harlot is uncommon unique; she becomes attached to any one near at hand like a crystal doll which takes the colour of any adjunct placed near it; she loves no family like Draupadi who loved Nakula; she exhibits fleeting fancy like the rainy season in which lightning is seen; with whom all desire to sleep like night when all wish to sleep; she produces love like the non-fighting Krishna who generates love; she smells sweet by the musk of deer like the land of Nepala which is fragrant with the musk of deer; she has a pleasing and sweet voice like the grounds of Udyana which have sweet-voiced cuckoos; she is adorned with patrabhariga of Kalaguru like Pragjyotisa which has leaves of Kalaguru; and her eyes are intoxicated due to much sleeplessness like a female snake whose eyes are intoxicated with poison and many young ones.

She looks beautiful with knots of curly hair like the army of Gods which has rounded snares of Varuna; she has beautiful hair like the slopes of Kailasa which has the city of Alaka; she has a beautiful nose like the favourite folk lore of people which has descriptions of the regions of Nasik; she speaks charmingly like the forest regions which abound in lovely Tamala, Panasa and Ara trees; she has a charming lowerlip like the earth which has a fine Sona mountain; she who shows her cotton string round the loins like the stage where trunks of plaintain are used as decorations; she has long beautiful eyes like the story of Harishcandra in which' the one with beautiful eyes was sent away; she has a well shaped neck like the Kiskindha cave where Sugriva lived; her well-formed and long hands are well-known like the story of Ramayana in which the demons Subahu and Prahasta are famous; she is fascinating with a navel and plump breasts like the rainy season which is pleasant due to the rumbling of clouds; she has a slender and beautiful waist like the metre Ujjavala where the middle syllable is short; she has uniform thighs like the country which has multitudes of beasts; she is familiar with the gait of the royal swans like the cavities of Kraunca mountain where the footsteps of royal swans are common; she has well-formed pair of thighs like the dice-playing of the Kurus and the Pandavas in which the fight of thighs had started, and who utters amorous words like the poetic composition 'RASAMANJARI' which has elegant words.

She, being in the midst of the refulgence of her body spreading everywhere, seems to laugh at Lakshmi standing in the middle of the waters churned by the Mandara mountain; she turns the steady looking mortals into immortals with unblinking eyelids while gazing at the beauty of her

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limbs; she is the one who causes the paramours to experience a terrible, strange and poignant feat of unconsciousness, and who vanquishes the unbent groves of lotuses by her pair of eyes, straight and constantly moving. Her moon-face is singular for it is always fully formed, its lustre shines forth even during the day, it has abandoned the spot, it has friendship with day-lotuses and enmity with night lotuses, and it possesses a lustre which produces passion in all; she decks her hair with sprays of flowers as if they were the arrows of the flower-arrowed-one for piercing the hearts of lovers; from her naturally fragrant lotus-like face, beautiful with the leaves in the form of the red lips, and shining bright with the pollen in the form of the lustre of the teeth, the rows of bees in the form of the eyes of the young men with steady lotus-like eyelashes did not move even a step as if intoxicated with drinking the honey of her beauty; she has two bowls in the form of breasts, big and plump, and filled with the water of loveliness for extinguishing the fire of passion burning in the hearts of the lovers.

It seems, for a study in creating her beauty, the Creator first created young-damsels like Laksmi, Rati and other apsarases, otherwise, how would it have been possible to create such loveliness which needs distinguished skill in production, and which conquers by its feminine beauty all the three worlds? Who are the persons who love her not? What are they? Who are not deceived? Who are not cheated? Who have not given their all to her? Where are the brahmanas, kings, princes, merchants, kayasthas and familymen who have not become her slaves? He who knows her thinks that he alone is dear to her, and that she loves him only. She sometimes receives herds of elephants, sometimes teams of horses, sometimes heaps of gold, and sometimes curious and gorgeous jewels and clothes. Thus her riches which daily augment become plenteous. Even then she does not give up harlotry. She gives a promise only for five-hundred gold pieces, and because of the splendour of her unrivalled beauty, she never sleeps alone.

Praudha Kalahantaritia, Rasamanjari, Basohli, A.D. 1695

The courtesan of Rasamanjari is intoxicated with her good fortune that is on par with her beauty. She errs like a wedded wife and cheats like a harlot. She is cautions in guarding her mind and her wealth and carefully lives her life and knows how to propitiate the minds of others. For, it is possible to please a person only when his mind has been attracted, and he only whose mind has been propitiated dedicates his wealth and life. She is proud of her fortune and beauty. She behaves like a woman in true love, she longs for the lover as proshitapatika, Khandita, Kalahantarita, Vipralabdha, Utka, Vasakasajja, Svaddhina patika, Abhisarika and Pravatsyatpatika. She knows how to possess her lover even after he is separated from her, or displeased. She attracts him under all situations and wins over again by unequivocal love. She is apt in drawing his mind towards her when he is attached to another woman. The dispositions of the mind of all beings are difficult to understand. Men have difficult minds and their behaviour is full of mysteries and peculiarities. The woman's love can change their behaviour. The timid exhibit valour; the greedy become charitable, generous change into misers, unfortunate ones act as fortunate, a merchant acts like a clown, a Vita or jester behaves like a rich trader, poor man behaves like a rich person. There are men who are inclined towards Dharma, others become intent on wealth and the third are

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predominantly sensuons. The woman understands the mind of each and every type of man when she is a Samanya or a courtesan but the other types of Nayikas can't differentiate between man and a man. Rasamanjari paintings explain our emotions, our moods, our sentiments, our consentienceness and our Raga, the love. The variety of Rasamanjari women in action give us a visual alive captivating our hearts. Courtesan apart a woman is the best friend of a man, he needs her and she knows his needs.

Landscape, Rasamanjari, Basohli, A.D. 1695

The Rasamanjari paintings provide best explanation of what poet Bhanu Datta had aimed at in his 138 shlokas. We meet Nayakas in their best of costumes, postures and actions in intimacy. The erotic thoughts provoke us but still we are not denuded. The mystery of love is seen in colour, the emotion is held in our arms and our minds stray to expose and take us to the known and unknown of our life. Shringara in art is not Raga (love) alone, if is sublimation of our soul too.

Rasamanjari paintings teach us Raga in Art of love of the Supreme and we live Rasaraja shringara in eternal youth.

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।। श्रीः ।।

रसमञ्जरी

Rasamanjari of Bhanudatta

THE NECTAROUS OCEAN

Gunakritana, Rasamanjari, Basohli, A.D. 1674-95,
Bharat Kala Bhavan, Varanasi

गुणकीर्तनं

स्पर्शः स्तनतटस्पर्शो वीक्षणं वाक्त्रवीक्षणम् ।
तस्याः केलिकलालापसमयः समयः सखे ॥127॥

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।।श्रीः।।

भानुदत्त कवि विरचित
रसमञ्जरी

P 1

शिवात्मकं मङ्गलं

आत्मीयं चरणं दधाति पुरतो निम्नोन्नतायां भुवि
स्वीयेनैव करेण कर्षति तरोः पुष्पं श्रमाशङ्कया।
तल्पे किञ्च मृगत्वचा विरचिते निद्राति भागैर्निजै-
रन्तः प्रेमभरालसां प्रियतमामङ्के दधानो हरः।। 1।।

Manglacharana, Prayer to Lord Shiva

Ardhanarishvara the Lord Shiva, the supreme one knows his Consort Parvati tired in languid and expression of love for him in her heart and he wants no discomfort caused to her and hence he extends his right foot forward on the uneven soft hide that he spreads to allow her to step forward. He plucks flowers for her with his right hand and on the deer skin when he sleeps, he ensures he sleeps on his body turned right. (Shiva is Anukula Nayaka)

प्रयोजन

विद्वत्कुलमनोभृङ्गरसव्यासङ्गहेतवे।
एषा प्रकाश्यते श्रीमद्भानुना रसमञ्जरी ।। 2।।

Grantha Prayojna of Rasamanjari

Bhanudatta has written Rasamanjari to enable the scholars to taste the Rasa of Shringara because their mind will need all pure, bright and vision worthy to enrich their soul.

P 2

स्वीयाधर्म

गतागतकुतूहलं नयनयोरपाङ्गावधि
स्मितं कुलनतभ्रु वामधर एव विश्राम्यति।
वचः प्रियतमश्रुतेरतिथिरेव कोपक्रमः
कदाचिदपि चेत्तदा मनसि केवलं मज्जति ॥ 3 ॥

Sviya Dharma

In women of high-birth the smile rests on their lips and the curiosity is restricted within the confines of the corners of their eyes. Their voice appears soft and words they use are few and that too occasionally. Anger and Mana if at all is experienced by them, they suppress it in their mind only. Etiquettes are important for Sviyadharma Nayika.

P 3

मुग्धा

आज्ञप्तं किल कामदेवधरणीपालेन काले शुभे
वस्तुं वास्तुविधिं विधास्यति तनौ तारुण्यमेणीदृशः।
दृष्ट्या खञ्जनचातुरी मुखरुचा सौधाधरी माधुरी
वाचा किञ्च सुधासमुद्रलहरीलावण्यमामन्त्र्यते ॥ 4 ॥

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Mugdha

Lord of love, Kamadeva as king ordained youth to live in the body of the doe-eyed and she lives in this youth in face shining with the radiance of the moon and eyes acquiring the tremulousness of the Khanjana (a very active bird). Her speech having acquired the waves of the nectarous sea add to her inner beauty. (Such a woman is a beauty in spirit and she knows not what wonders she has possessed in her actions)

P 4

अज्ञातयौवना मुग्धा

नीरात्तीरमुपागता श्रवणयोः सीम्नि स्फुरन्नेत्रयोः
श्रोत्रे लग्नमिदं किमुत्पलमिति ज्ञातुं करं न्यस्यति।
शैवालाङ्करशङ्कया शशिमुखी रोमावलीं प्रोञ्छति
श्रान्ताऽस्मीति मुहुः सखीमविदितश्रोणीभरा पृच्छति ॥ 5॥

Ajanta (Agyata) Yauvana-Mugdha

Moon faced newly bathed she came from the pond and having suddenly grown from puberty to youth she puts her hand over her ears, apprehending the presence of some lotus flower or its petals left from the pond, she, thinking about some remains of moss, wipes her body and knows not that her suddenly matured heavy breasts grown in weight are the reason for her slow and sluggish walk, she speaks to her friend about her sudden tiredness, making her gait slow.

P 5

ज्ञातयौवना मुग्धा

स्वयम्भूः शम्भुरम्भोजलोचने! त्वत्पयोधरः।
नखेन कस्य धन्यस्य चन्द्रचूडो भविष्यति ॥ 6॥

Janata (gyata) Yauvana Mugdha

Oh lotus-eyed one, your blissful, well grown breasts, self born are like Lord Shiva himself. By whom, the fortunate one, will you have the nail-marks to decorate them like crescent moon on Shiva's mop of hair.
(The woman here knows her youth and imagines her lover but she can't speak of all this to anyone, hence, the Sakhi, her friend speaks of her, the Mugdha Nayika).

P 6

मुग्धा नवोढा

हस्ते धृताऽपि शयने विनिवेशिताऽपि
क्रोड़े कृताऽपि यतते बहिरेव गन्तुम्।
जानीमहे नववधूरथ तस्य वश्या
यः पारदं स्थिरयितुं क्षमते करेण ॥ 7 ॥

Mugdha-Navodha

The hero speaks to his friend about Navodha Nayaika who is difficult to win over. Drawn gently to the bed and locked in the loving arms, the newly wedded bride out of modesty struggles to free herself. Perhaps she could be tamed by one who knows to keep lead stable on his palm, that what is impossible and difficult to do.

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P 7

विश्रब्धनवोढा

दरमुकुलितनेत्रपालिनीवीनियमितबाहुकृतोरुयुग्मबन्धम् ।
करकलितकुचलस्थलं नवोढा स्वपिति समीपमुपेत्य कस्य यूनः ॥ 8 ॥

Vishrabdha-Navodha

The dexterous hero tells his friend that the newly wedded Nayika would not approach her husband because with half closed eyes, with one hand on her breasts and the other on the knot of her lower garments and her thighs tightly pressed together are an excuse of her action in reluctance and fear, natural, but all the same she knows how to act the moment.

P 8

अतिविश्रब्धनवोढा

स्वापे प्रियाननविलोकनहानिरेव
स्वापच्युतौ प्रियकरग्रहणप्रसङ्ग ।
इत्थं सरोरुहमुखी परिचिन्तयन्ती
स्वापं विधातुमपि हातुमपि प्रपेदे ॥ 9 ॥

Ativishrabdha Navodha

The Nayika has mental conflict. She thinks of closing her eyes but knows it will obstruct her effort to see the handsome face of her lover. On the other hand if she keeps her eyes open, he will hold her hand and force her down and hence she is in two minds and acts both situations in rehearsal but her modesty keeps her in a dilemma.

P 9

रतिप्रीतिमती

संस्पृश्य स्तनमाकलय्य वदनं संश्लिष्य कष्ठस्थलं
निष्पीयाधरबिम्बमम्बरमपाकृष्य व्युदस्यालकम् ।
देवस्याम्बुजिनीपतेः समुदयं जिज्ञासमाने प्रिये
वामाक्षीवसनाञ्चलैः श्रवणयोर्नीलोत्पलं निह्नुते ॥10 ॥

Ratipritimati Nayika-Pragalbha

She delights in love. Her lover is busy in love rites, sucking the nether lip, touching the breasts, hugging and holding the neck, loosening the braid and removing the last veiling garments he desires the sun to spread its rays over her, asks drowsily if the sun has arisen when the Nayika who apprehends the close of night's love play she hastily covers the lotuses in her ears with the hum of her garment so that the lotuses don't open announcing the arrival of the morning. (The lotus flower opens with the touch of the Sun)

आनन्दसम्मोहवती

शिक्षितसुरतप्रकारांशिक्षितमानविधिं वा सखीं प्रति प्रगल्भाया उक्तिः ।
नखक्षतमुरःस्थलेऽधरतले रदस्य व्रणं
च्युता वकुलमालिका विगलिता च मुक्तावलिः ।
रतान्तसमये मया सकलमेतदालोकितं
स्मृतिः क्व? च रतिः क्व? च क्व? च तवालि! शिक्षाविधिः ॥11॥

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Anand-Sammohavati Praudha

Anandasamohavati, the one captivated by the pleasures of sex, could only after the completion of sex act know of her disheaveled situation, tells her Sakhi, the female friend that only after all action was over, "I noticed scratches on my bosom, the bites on my lower lip, the falling apart of Moulasri flower garland and shattering of my pearl-necklace. Busy in love act, I forgot everything, even the teasing in love went unnoticed and all the instructions that you had given were away from my mind. All proprieties of love sport were set aside."

P 10

धीरमध्यामुदाहर्तुमुपक्रमते

सद्य सम्भुक्तपराङ्गनमुपागतं दयितं प्रति कस्याश्चिद्वक्रोक्तिः
लोलालिपुञ्जे व्रजतो निकुञ्जे स्फारा बभूवुः श्रमवारिधाराः।
देहे समीहे भवतो विधातुं धीरं समीरं नलिनीदले न ॥12 ॥

Madhya-Dhira

Madhya-Dhira, the youthful Nayika tells her unfaithful lover in anger ironically but at the same time knowing that she loved him deeply, "you my dear are tired and drenched in sweat despite the fact that you are coming from a bower full of a swarm of agitated bees and hot streaming perspiration afflicts you, I wish to comfort your limbs with the lotus leave fan that will give you some relief." (The Nayika knows that her husband has spent the evening with another woman, yet she speaks in sugar coated words to the one who plays treaturous games with her.)

P 11

अधीरमध्यामुदाहर्तुमुपन्यस्यति

सद्यः पराङ्गनासम्भोगेनापराधिनं समुपागतं काचित् परुषं वदति।
जातस्ते निशि जागरो, मम पुनर्नेत्राम्बुजे शोणिमा,
निष्पीतं भवता मधु प्रविततं, व्याघूर्णितं मे मनः।
भ्राम्यद्भृङ्गघने निकुञ्जभवने लब्धं त्वया श्रीफलं,
पञ्चेषुः पुनरेव मां हुतवहक्रूरैः शरैः कृन्तति ॥13 ॥

Madhya Adhira

Youthful Nayika to her unfaithful Nayaka says in bitterly expressed anger :
You did not sleep a wink in the night, but redness is in my eyes. Sweet wine of love was consumed by you but it is my mind which is wheeling with intoxication. You gained the shriphal (Breast shaped Bimba fruit) in the dense green bower crowded with hovering bees, but Kamadeva is piercing me with flaming arrows.

P 12

धीराधीरमध्यामुदाहर्तुमाह

मध्या धीराधीरा

सापराधं प्रिय काचिद्वक्रोक्त्या तर्जयति।
कान्तानुरागचतुरोऽसि मनोहरोऽसि
नाथोऽसि किञ्च नवयौवनभूषितोऽसि।
इत्थं निगद्य सुदृशा वदने प्रियस्य
निःश्वस्य बाष्पलुलिता निहिता दृगन्ताः ॥14॥

Madhya Nayika Dhira-adhira

The youthful Nayika taunts her lover and expresses her anger satirically and bitterly when she suspected the lover wooing another woman.

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'Oh my dear you are a very clever lover in art of pleasing your sweet hearts. You are capable of enslaving other's heart, you are the owner my Lord, the charming one, you are full of youth and glory of manhood. (she meant to say that the youth has maddened her lover upon whom she has no rights left). Saying so, the beautiful lady, the one with lovely eyes, sighed deeply and looked at her beloved's face from the corners of her tear-laden eyes.

प्रौढा धीरा

नो तल्पं भजसे न जल्पसि सुधाधाराऽनुकारा गिरो
दृक्पातं कुरुषे न वा परिजने कोपप्रकाशच्छलात्।
इत्थं केतकगर्भगौरि! दयिते! कोपस्य सङ्गोपनं
तत्स्यादेव, न चेत्पुनः सहचरी कुर्वीत साचि स्मितम् ॥15॥

Praudha Dhira

The guilty hero tries to amuse his lady-love who being mature expresses her anger ironically but at the same time adores her lover.

"My love, you are beautiful and sweet like the nectar (pollen) of Ketki flower. You hesitate in sitting over the bed and also your sweet words to me are missing. Even you are avoiding looking at my relatives and me, on the other hand you are hiding your anger, which I know because your Sakhi's oblique smile I have noticed now."

The Praudha Nayika speaks in satirical words and her behaviour and posture explain her anger.

P 13

प्रौढा अधीरा

कविस्तटस्थो वा कथयति।
प्रतिफलमवलोक्य स्वीयमिन्दोः कलायां
हरशिरसि परस्या वासमाशङ्कमाना।
गिरिशमचलकन्या तर्जयामास कम्प-
प्रचलवलयचञ्चत्कान्तिभाजा करेण ॥16॥

Praudha Adhira

She behaves like the Pragalbha Adira. Devi Parvati, Lord Shiva's consort saw her own reflection in the crescent Moon stationed on Lord Shiva's forehead, she in suspicion and anger mistakes it for another Nayika in play with the Lord. Hence in anger, she raised her hand and disturbed the reflection with it and reproached the Lord.

P 14

प्रगल्भा धीराधीरा

सागसि प्रेयस्युपगत्यानुनयति सति धीराधीरप्रगल्भायाश्चरितं सखी कविर्वा वक्ति।
तल्पोपान्तमुपेयुषि प्रियतमे वक्रीकृतग्रीवया
काकुव्याकुलवाचि साचिहसितस्फूर्जत्कपोलश्रिया।
हस्तन्यस्तकरे पुनर्मृगदृशा लाक्षारसक्षालित
प्रोष्ठीपृष्ठमयूखमांसलरुचो विस्फारिता दृष्टयः ॥17॥

Pragalbha Dhira adhira

The guilty husband, when drew near her bed, the fawn-eyed Nayika turned her face away. The Nayaka explained his words, she heard him imploring in heavy and agitated angry voice, smiling a bit, this made her cheeks become flushed. On his act of holding her hand, she in rage cast upon him furious glance which possessed the brilliance of lusterous rays emanating from the back of a fish dipped in molten lac.

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P 1

Shivatamakam Manglam, Rasamanjari, Basohli—Nurpur, A.D. 1684-85
Private Collection, Lambagraon

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Sviya Nayika, Rasamanjari, Basohli, A.D. 1695
Dogra Art Gallery, Jammu.

P 2

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: P 3 :

Mugdha Proshitabhartrika, Rasamanjari, Basohli, A.D. 1695
Dogra Art Gallery, Jammu

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: P 4 :

Ajanata-Yauvana-Mugdha, Rasamanjari, Basohli, A.D. 1695
Dogra Art Gallery, Jammu Jammu.

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: P 5 :

Janata-Yauvana Mugdha, Rasamanjari, Basohli, A.D. 1695
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: P 6 :

Mugdha Navodha, Rasamanjari, Basohli, A.D. 1695
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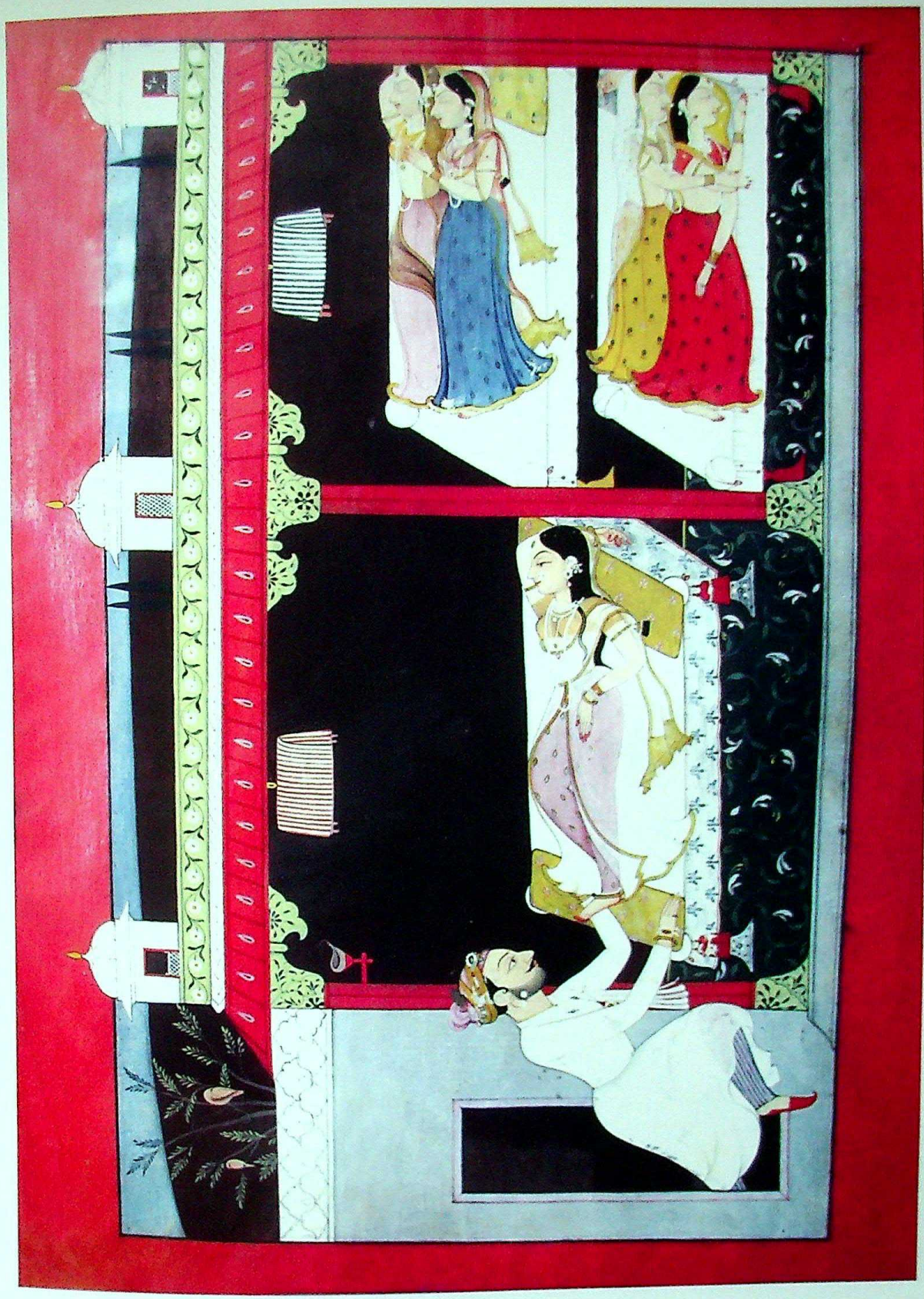

: P 7 :

Vishrabdha-Navodha Nayika, Rasamanjari, Basohli, A.D. 1695
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Ativishrbadha-Navodha Nayika, Rasamanjari, Basohli, A.D. 1695
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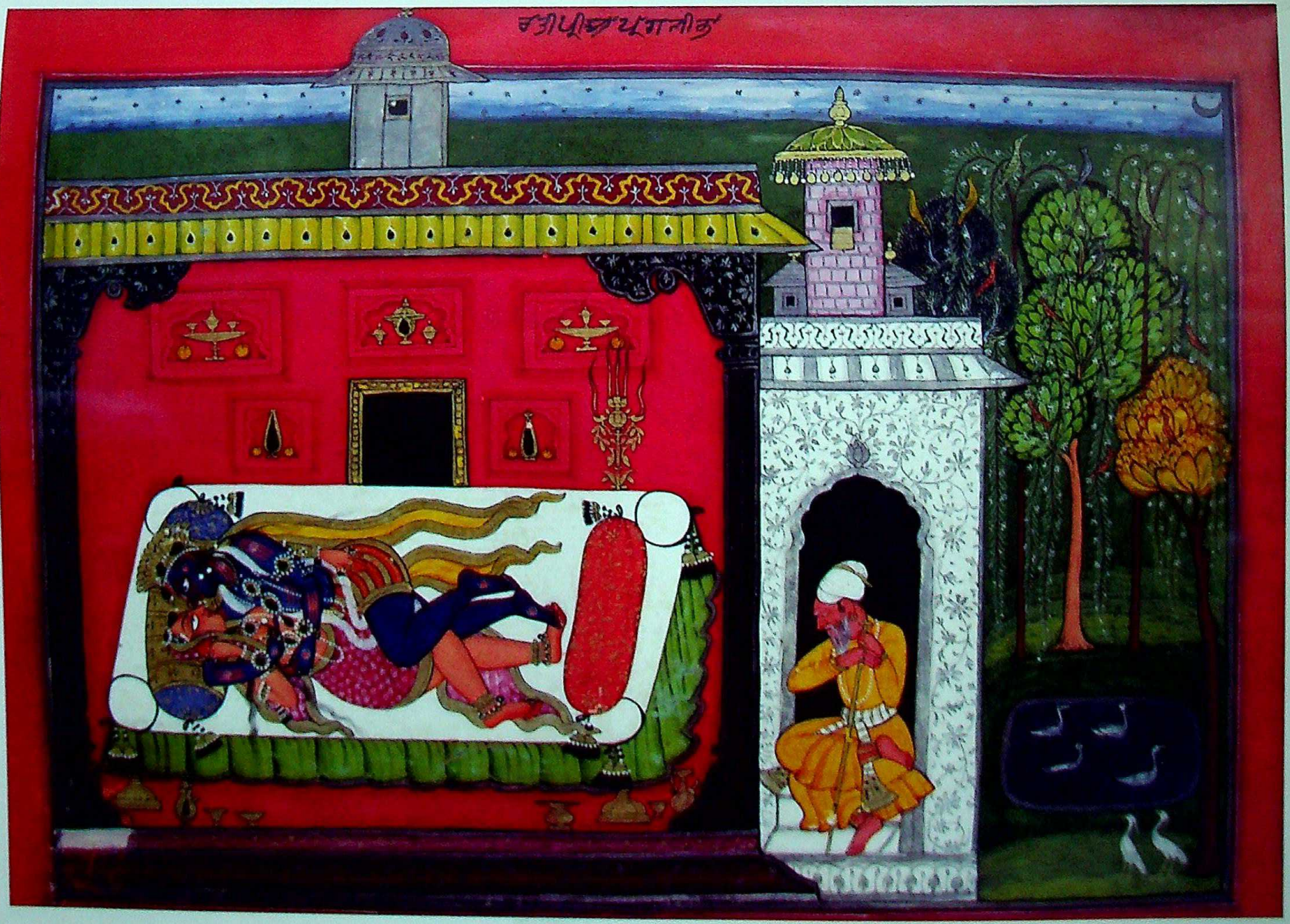

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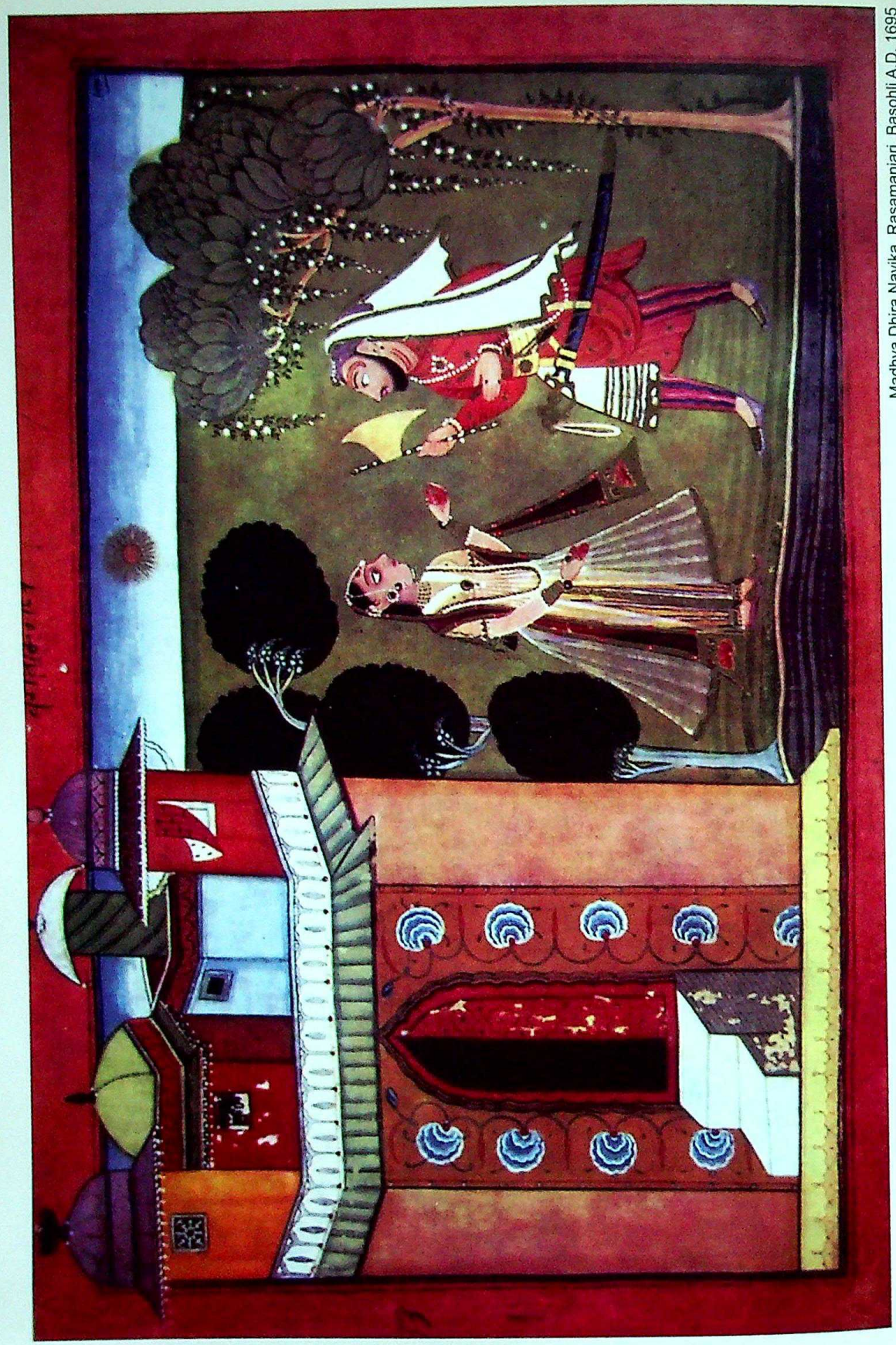

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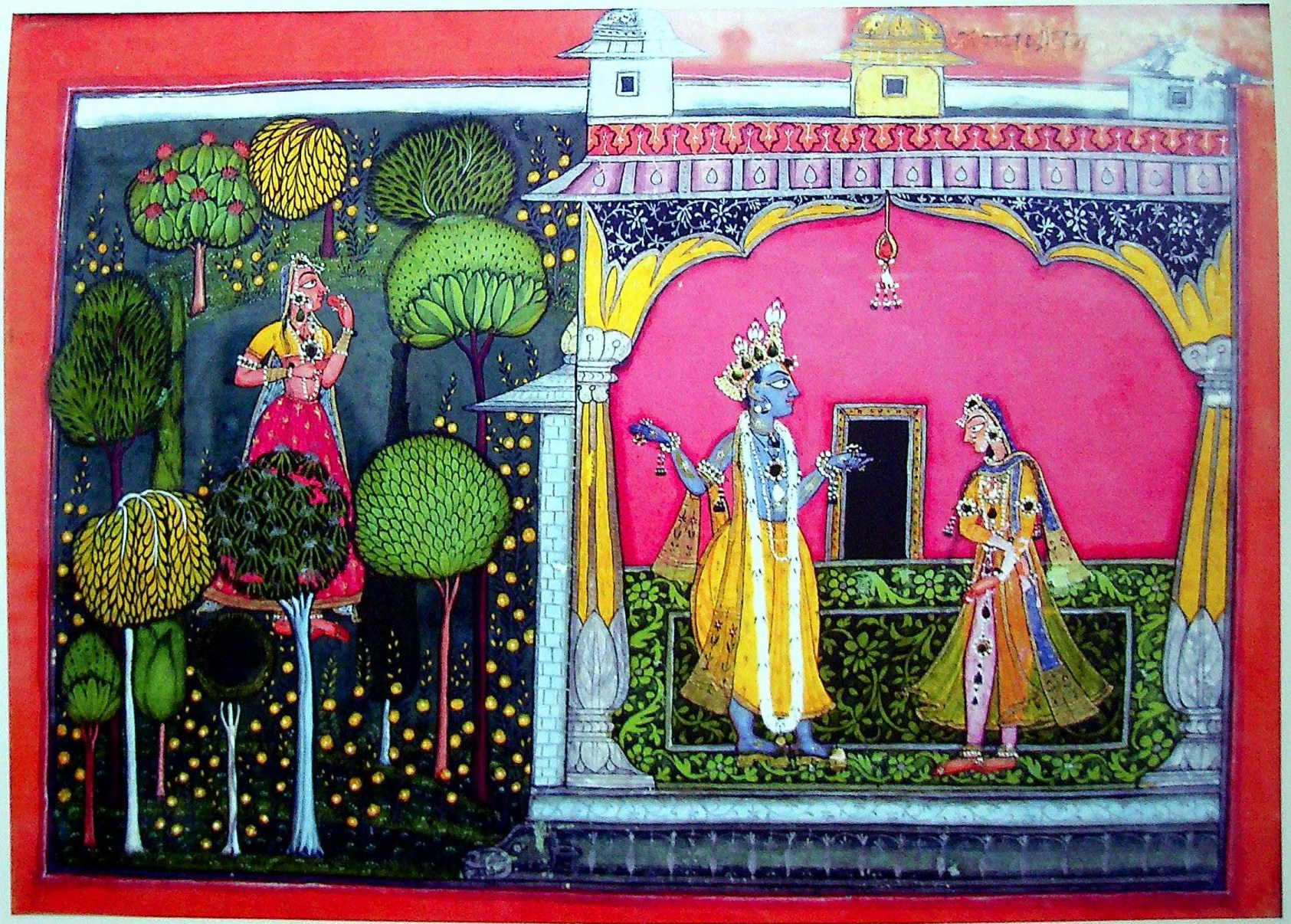

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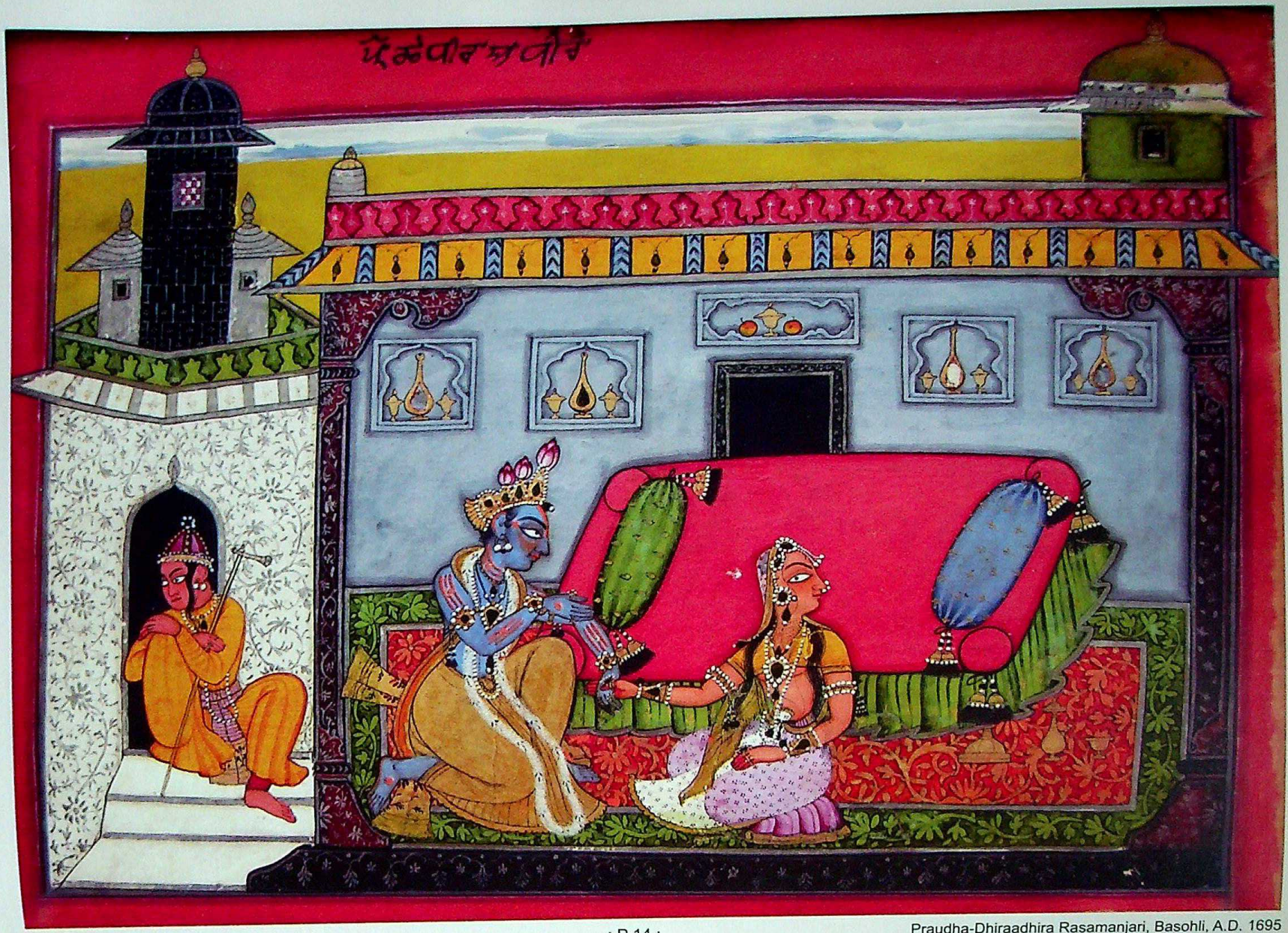

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P 15

धीरा ज्येष्ठा कनिष्ठा

शठनायकचरितं सखी तटस्थः कविर्वाऽभिदधाति
एकस्मिन् शयने सरोरुहदृशोर्विज्ञाय निद्रां तयो-
रेकां पल्लवितावगुण्ठनपटामुत्कन्धरो दृष्टवान्।
अन्यस्याः सविधं समेत्य निभृतव्यालोल हस्तांगुलि-
व्यापारैर्वसनाञ्चलं चपलयन् स्वापच्युतिं क्लृप्तवान् ॥18॥

Dhira Jayeshtha-Kanishta

The Shatha Nayaka found both his wives, senior and junior sleeping on the same bed, he covers the younger one with a bed-sheet because he was less inclined to love her and doing so was convinced of her being in sound sleep. He approached the senior one and stealthily drew near her and gently pulled her garments thus roused her from her sleep.

अधीरा ज्येष्ठा कनिष्ठा

अधीरे ज्येष्ठाकनिष्ठे उदाहर्तुमुपन्यस्यति
अन्तः कोपकषायिते प्रियतमे पश्यन् घने कानने
पुष्पस्यावचयाय नम्रवदनामेकां समायोजयत्।
अर्धोन्मीलितलोचनाञ्चलचमत्काराभिरामाननां
स्मेरार्द्राधरपल्लवां नववधूमन्यां समालिङ्गति ॥19॥

Adhira Jayanta-Kanishta

Seeing both his wives red with anger roaming in the forest, he sent the less loved elder one, who had down cast eyes to fetch flowers. After arranging thus he embraced the younger one, who was wearing a shining garment and had attractive face. She looked at him with drowsy eyes and a smile on her moist lips.

P 16

धीराऽधीरा ज्येष्ठा कनिष्ठा

धैर्याधैर्य्यपरिग्रहग्रहिलयोरेणीदृशोः प्रीतये
रत्नद्वन्द्वमनन्तकान्तिरुचिरं मुष्टिद्वये न्यस्तवान्।
एकस्याः कलयन् करे प्रथमतो धूर्तः परस्याः प्रियो
हस्ताहस्तिमिषात्स्पृशन् कुचतटीमानन्दमाविन्दति ॥20॥

Dhira-adhira Jayestha-Kanishta

The cunning Shatha Nayaka to please both his wives held in his both palms two shining and beautiful gems. He gave one to the elder one and on the pretext of offering one to the other, he enjoyed playing with the breasts of the other.

(The hero confused the elder one by giving her the jewel first and she was lost in the joy of attaining the precious stone, where as the man was, in fact more devoted to the second one.)

P 17

पराकीया परौढा

अयं रेवाकुञ्जः कुसुमशरसेवासमुचितः
समीरोऽयं बेलादरविदलदेलापरिमलः।
इयं प्रावृड् धन्या नवजलदविन्यासचतुरा
पराधीनं चेतः सखि! किमपि कर्तुं मृगयते ॥21॥

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Parakiya Praudha

The married Nayika is in love with another man. She addresses herself to her Sakhi, Dear, this arbour on the banks of river Reva (Narmada) is appropriate place for propitiating Lord Kama, the god of love. The breeze is fragnant with the odour of half blown cardamom flowers. The rainy season brings forth new clouds laden with rain in a blessing. My heart is under the comfort of another person and it longs to give itself up to unspeakable pleasure (because this is the best hour to go in the arms of the lover.)

P 18

परकीया गुप्ता

श्वश्रूः क्रु ध्यतु विद्विषन्तु सुहृदो, निन्दन्तु वा यातरः,
तस्मिन् किन्तु न मन्दिरे सखि! पुनः स्वापो विधेयो मया॥
आखोराक्रमणाय कोणकुहरादुत्फालकातन्वती
मार्जारी नखरैः कृतवती, कां कां न मे दुर्दशाम् ॥22॥

Parakiya Gupta

Very cleverly the Nayika hides the fact of her secret sexual meeting from her Sakhi. The upapati, the lover in furious love making has caused some well reputed injuries to the Nayika's breast etc. She tells her friend that her husband's house is like hell to her. Her mother in-law, sister-in-law, and friends may get angry and hostile and slander her but she would not sleep again in that house where the cat suddenly pouncing in her attempt to attack a mouse coming out of a hole in the corner, scratched her body with its nails.

(The lie is to conceal the evidence of meeting with the lover and to convince her Sakhi of her having no extra-matrital relations.)

P 19

वाग्विदग्धा

निबिडतमतमालबल्लिवल्लीविचकिलराजिविराजितोपकण्ठे ।
पथिक! समुचितस्तवाद्य तीव्रे, सवितरि तत्र सरित्तटे निवासः ॥23॥

Vaga Vidagdha

Very cleverly the one, clever in speech invites an unknown man, a traveller who asks her if he could find some place nearby to rest. She, in her indirect but meaningful words invites him to sleep with her. She tells him O! stranger in this heat of afternoon sun you must rest on the banks of the river where you will find respite from the piercingly hot day under the bower adorned with rows of jasmine creepers entwining tamala trees (the reference of Tamala trees entwined with jasmine creeper is an invitation for love-making because the man and woman will behave like the tree and the creeper freely enjoying each other's fragrance which is compared with fragrant leaves of the tree.)

क्रियाविदग्धा

दासाय भवननाथे बदरीमपनेतुमादिशति॥
हेमन्ते हरिणाक्षी पयसि कुठारं विनिक्षिपति॥24॥

Kriya Vidagdha

In the winter season her husband having bidden the servant to cut berry fruit bearing bushes, the fawn-eyed, clever in deed Nayika, hearing this dropped the axe into the nearby spring of water. (the bushes are the rendezvous for this Kriya Vidagdha Parakiya Nayika and she wants to enjoy her lover's company under the shelter of those

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bushes, hence the axe is thrown away)

P 20

लक्षिता

यद् भूतं तद् भूतं यद् भूयात्तदपि वा भूयात्॥
यद्भवति तद्भवति वा विफलस्तव कोऽपि गोपनायासः ॥25॥

Lakshita-Parakiya Nayika

The one whose love affair has been disclosed and her secrets are known to her Sakhi who has freedom to speak to her in jest :

Your meeting with your lover was destined and what is to happen will happen and it has happened. Now your hiding this fact from me and making an effort to conceal the truth is of no avail because I know everything.

कुलटा

बहुलपुरुषाभावेन सम्भोगभरमलभमाना काचित्कामुकी विधिमुपालभते
एते वारिकणान् किरन्ति पुरुषान् वर्षन्ति नाम्भोधराः
शैला शाद्वलमुद्वमन्ति न सृजन्त्येत पुनर्नायकान्॥
त्रैलोक्ये तरवः फलानि सुवते नैवारभन्ते जनान्
धातः! कातरमालपामि कुलटाहेतोस्त्वया किं कृतम् ॥26॥

Kulta

She indulges in immoral sexual traffic and desires not one but many men in her life. She complains to God stating 'O God! I bemoan helplessly, for you have done nothing for me. These clouds hovering over the sky send rain water and not men, I don't need rain water, I need men as my lovers. These hills give birth to new plants but do not produce young men to please me. The trees of the three worlds bear various types of fruit but not the beloved Nayakas.'

अनुशयाना प्रथमा

समुपागतवति चैत्रे निपतति पत्रे लवङ्गलतिकायाः॥
सुदृशः कपोलपाली शिव शिव तालीदलद्युतिं लभते ॥27॥

Anushayana Prathama

She repents because her rendezvous is destroyed. She is sad because the ruins of a temple, the garden and other meeting places have been willfully destroyed and she, the sweet eyed in the Vasanta season has her face turned pale like leaves of the palmyra tree when she came to learn that the clove creepers which grow at the trysting rendezvous, had shed their leaves at the advent of the month of chaitra (which falls in spring season)

द्वितीयानुशयाना

निद्रालुकेकिमिथुनानि कपोतपोत
व्याधूतनूतनमहीरुहपल्लवानि॥
तत्रापि तन्वि! न वनानि कियन्ति सन्ति
खिद्यस्व न प्रियतमस्य गृहं प्रयाहि ॥28॥

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Dvitiya anushayana

The Parakiya Nayika is being consoled and advised by her Sakhi, 'O, the comely girl! Don't get dejected if there are no secret meeting places (near your husband's house) But certainly there are forests covered with tender leaves, shaken by pigeons and crowded by drowsy pairs of peacocks which will provide you, undoubtly, sufficient secret hide where you could invite your Nayaka.'

P 21

तृतीयानुशयाना

कर्णकल्पितरसालमञ्जरीपिञ्जरीकृतकपोलमण्डलः॥
निष्पतन्नयनवारिधारया राधया मधुरिपुर्निरीक्ष्यते ॥29॥

Tritiyanushayana Parakiya

She fails to reach the appointed meeting place which saddens her.

Radha in remorse, her eyes filled with tears, for not having kept the tryst when she notices her lover Krishna, return from that direction wearing a branch of mango blossoms in his ears and his cheeks appearing yellow with the shade of the manjari of these flowers. Radha has no alternative but to gaze at Krishna with her eyes flooded in tears.

मुदिता

गोष्ठेषु तिष्ठति पतिर्बधिरा ननन्दा
नेत्रद्वयस्य न हि पाटवमस्ति यातुः॥
इत्थं निशम्य तरुणी कुचकुम्भसीम्नि
रोमञ्चकञ्चुकमुदञ्चितमाततान॥ 30॥

Mudita Parakiya Nayika

She is happy at the prospect of fruition of love. She in her in-laws house is happy because she knows that she will have opportunity to meet her paramour freely for her husband does not, always sleep at the house, instead, he for professional reasons has to spend nights at the far away cowsheds, her husband's sister was deaf and her husband's younger brother's wife was blind. The young Nayika having known it, was excited with joy and her bodice well nigh burst by the pressure of her swelling bosom. Everything being in her favour makes her Mudita Nayika.

P 22

कन्यका

किञ्चित्कुञ्चितहारयष्टि सरलभ्रू वल्लि साचिस्मितं
प्रान्तभ्रान्तविलोचनद्युति भुजापर्य्यस्तकर्णोत्पलम्॥
अङ्गुल्या स्फरङ्गुलीयकरुचा गण्डस्य कण्डूयनं
कुर्वाणा नृपकन्यका सुकृतिनं सव्याजमालोकते॥ 31॥

Kanyaka

The unmarried Parakiya Nayika having grown as woman but not married yet, desires the other woman's lover for her inner happiness. Her necklace swings to one side, She with her finger shining with gem studded ring scratches her cheeks softly giving her an excuse to look at Krishna the lover boy. Her eyebrows straight, smiling from the corner of her mouth, she has the radiance of her glowing eyes and the drooping lotus flower in her ear touching her arms. She is looking at the fortunate young hero despite the fact that she had no right as Kanyaka to have face to face vision of a man who has another woman in life.

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सामान्यवनिता

दृष्टवा प्राङ्गणसन्निधौ बहुधनं दातारमभ्यागतं
वक्षोजौ तनुतः परस्परमिवाश्लेषं कुरङ्गीदृशः॥
आनन्दाश्रुपयांसि मुञ्चति मुहुर्मालामिषात्कुन्तलो
दृष्टिः किंच धनागमं कथयितुं कर्णान्तिकं गच्छति ॥ 32॥

Samanya Vanita

She is common woman available to anyone for she loves for the sake of enjoying his wealth and her love for money alone. She is in fact a prostitute or a vaishya.

Seeing such a man come near her house, the doe-eyed courtesan is so happy and possessed by passion that her breasts appear embracing each other. Her tresses are releasing tears of happiness in form of the flowers from the garland decoration, and her eyes eager to tell the news of the advent of fortune are stretching to her ears.'

This type of woman knows the men of wealth who in lust adore her and naturally they will pay her heavily for her sexual favours. She in greed has eyes only on their wealth.

P 23

अन्यसम्भोगदुःखिता

त्वां दुति! निरागाः कुञ्जं न तु पापीयसो गृहम्॥
किंशुकाभरणं देहे दृश्यते कथमन्यथा। 33॥

Anya-Sambhoga Dukita Nayika

Nayika is scolding the messanger girl whom she had sent to call the Nayaka and is grieved at her beloved's love for another woman. She can notice the nail marks on the person of the messenger girl. The Nayika says, 'you, O girl! You do not seem to have gone to the house of my wicked lover but instead to the arbour, for, otherwise, these ornaments of red Kinshuka flowers (the red nail marks) would not have been seen on your body' [telling her maid that she infact had sexual intercourse with her man who was a sinner. This girl is now an impediment between her and her lover, and the deceit caused is unbearable. This act of her confidente is condemned and deplored by the Nayika)

P 24

प्रेमगर्विता

वपुषि तव तनोति रत्नभूषां
प्रभुरिति धन्यतमाऽसि किं ब्रवीमि।
सखि! तनुनयनान्तरालभीरुः
कलयति में न विभूषणानि कान्तः ॥ 34॥

Prem garbita Nayika

She considers lover's love for her above everything and proudly speaks of it to her Sakhi who boasts of her own lover having presented her a necklace studded with jewels. Addressing her Sakhi Prem-garvita says "O Sakhi, you are really fortunate for your lover adorns your body with jewel-studded ornaments. But my loved one, afraid even of a slight interruption in his gazing at me, does not so decorate me.

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P 25

सौन्दर्यगर्विता

कलयति कमलोपमानमक्ष्णोः
प्रथयति वाचि सुधारसस्य साम्यम्॥
कथय सखि! किमाचरामि कान्ते
समजनि तत्र सहिष्णुतैव दोषः ॥ 35॥

Rupa-garbita Nayika

Proud of her beauty the Premgarbita Nayika tells her Sakhi, "O dear friend tell me what should I say about my lover? He compares my eyes with lotus flowers and my speech, he says has sweetness like that of nectar. I am tolerating all this because forbearance is my only fault."

P 26

लघुमान

स्वेदाम्बुभिः क्वचन पिच्छिलमेतदङ्गं
शातोदरि! क्वचन कण्टकितं चकास्ति॥
अन्यां विलोकयति भूषयति प्रियेऽपि
मानः क्व दास्यति पदं तव तन्न विद्मः॥36॥

Laghu Mana

One who does not believe in pride due to her good nature is being told by her Sakhi, "O slim-waisted beauty! On seeing your lover adorning another woman, your face and limbs are moist with drops of perspiration, yet appear charmingly smooth. Where, under such, circumstances will you find room for your indignation?'

The Nayika in fact feels happy and she finds no tension to provoke her Mana.

P 27

मध्यममान

यद्गोत्रस्खलनं तत्र भ्रमं यदि न मन्यसे॥
रोमालिव्यालसंस्पर्शं शपथं तन्वि! कारय॥ 37॥

Madhyamana Mana (Nayikas medium pride)

On hearing the name of the wife of her lover from his lips, the Manavati Nayika turns her face the other side, the Nayika begs her pardon saying, "O slender girl! If on my utterning inadvertently the name of my wife, you do not regard your feeling as one of the misconceived, suspicion, you should say this and on oath I can say that it was just a misake. I will take an oath by touching your serpentine tresses.

P 28

गुरुमान

दयितस्य निरीक्ष्य भालदेशं
चरणालक्तकपिञ्जरं सपत्न्याः॥
सुदृशो नयनस्य कोणभासा
श्रुतिमुक्ताः शिखरोपमा बभूवुः॥38॥

Guru Mana (Nayika's high pride)

Her Lover has spent the night with his wife which annoys the beloved extremely on finding evidence of her

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: P 15 :

Dhira : Jayestha and Kanishta, Rasamanjari, Basohli, A.D. 1695
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Parakiya Gupta Nayika, Rasamanjari, Basohli, A.D. 1695
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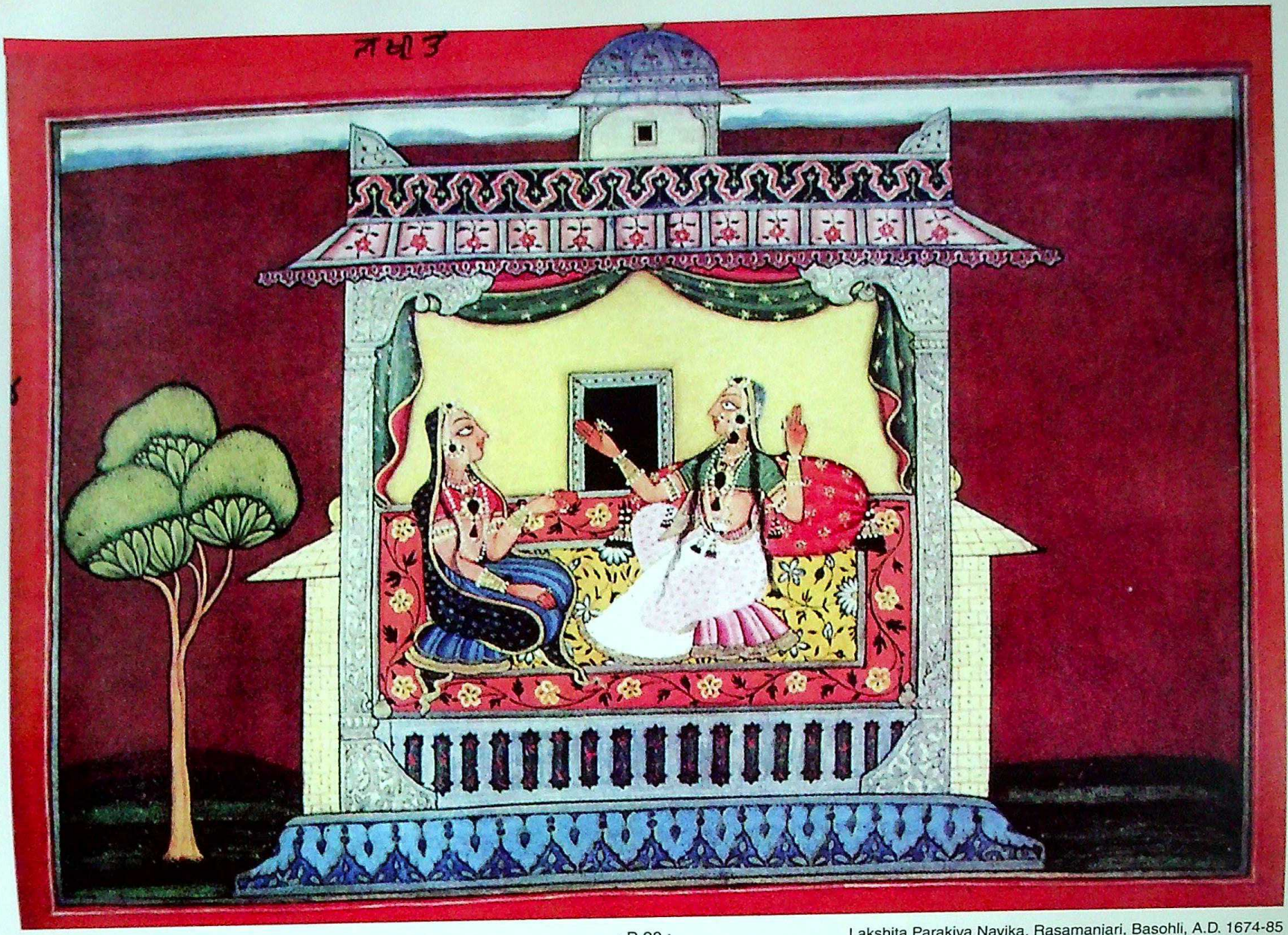
: P 19 : Vagvidagdha Nayika, Rasamanjari, Nurpur, A.D. 1715-20
Courtesy : National Museum, New Delhi



: P 20 :

Lakshita Parakiya Nayika, Rasamanjari, Basohli, A.D. 1674-85
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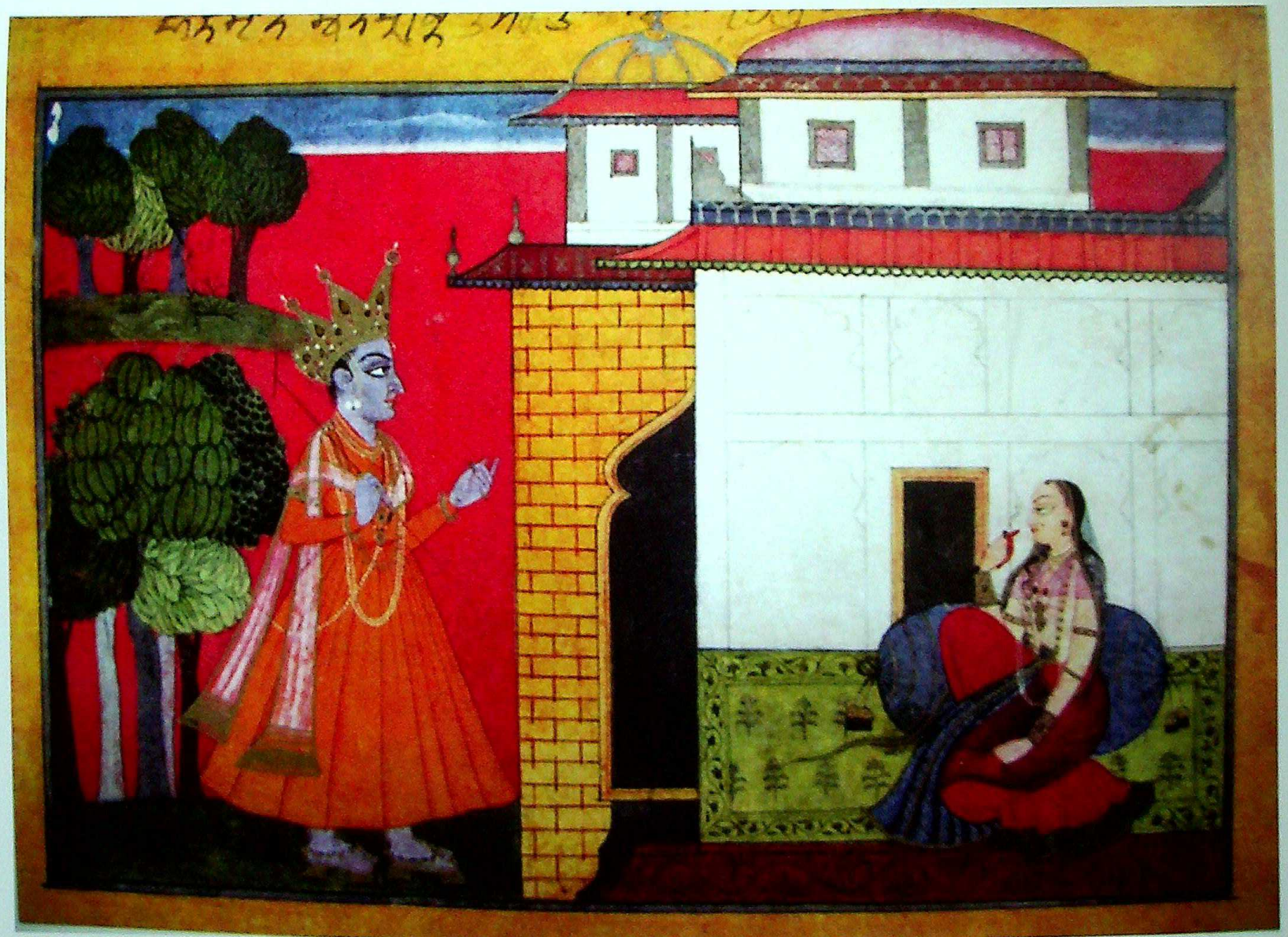

: P 21 :

Tritiyanusayana Parakiya Nayika, Rasamanjari, Nurpur, A.D. 1710-30
Collection Kasturbhai Lalabhai, Ahmedabad

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Kanyaka, Rasamanjari, Basohli, A.D. 1695
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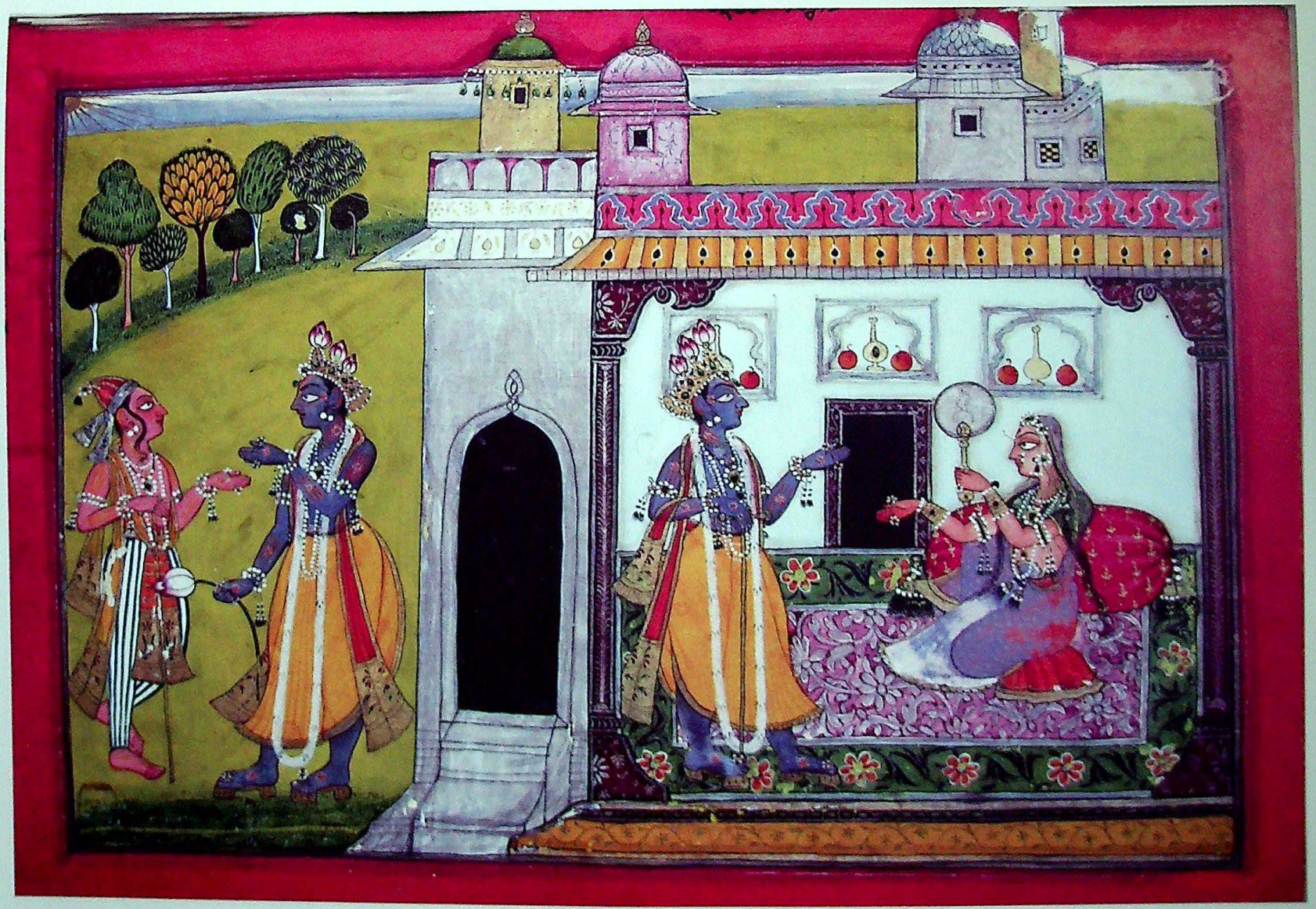

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Anya-Sambhogadukhita Nayika, Rasamanjari, Basohli, A.D. 1695
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Prema-Garbita, Rasamanjari, Basohli, A.D. 1695
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Roopa-Garbita Nayika, Rasamanjari, Basohli, A.D. 1695
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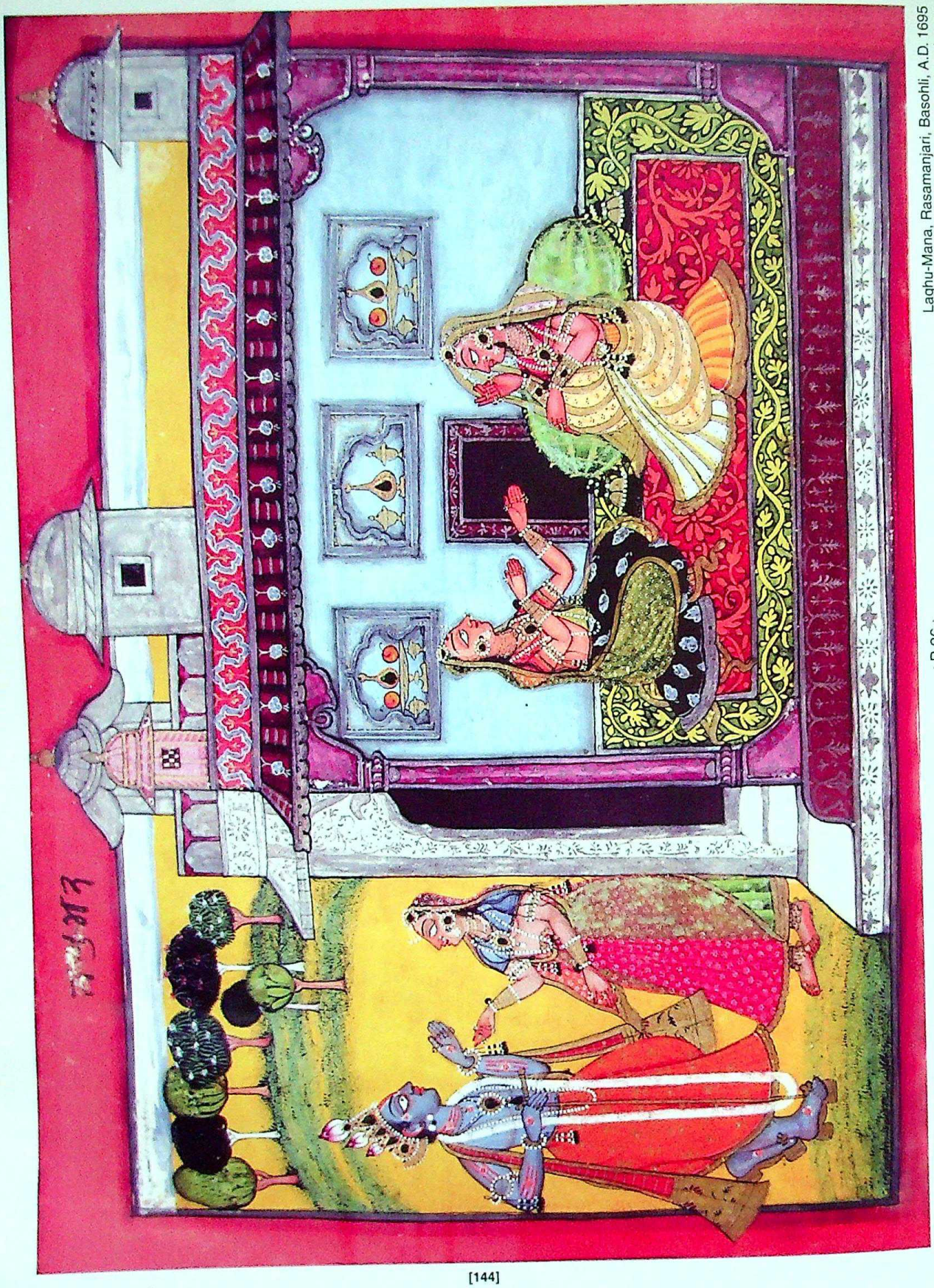

Laghu-Mana, Rasamanjari, Basohli, A.D. 1695
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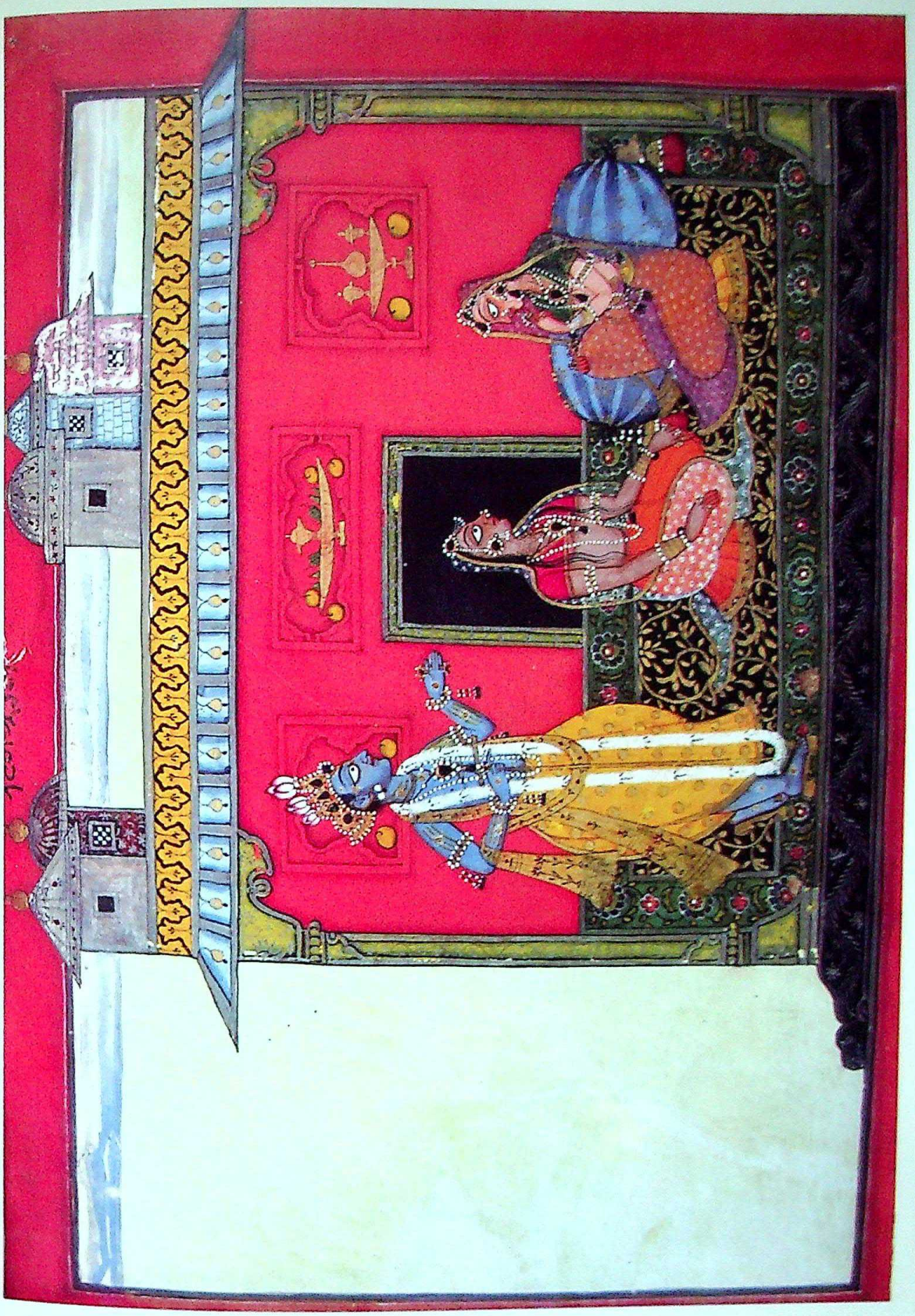

: P 27 :

Madhyama Mana, Rasamanjari, Basohli, A.D. 1695
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Guru Mana Rasamanjari, Basohli, A.D. 1695
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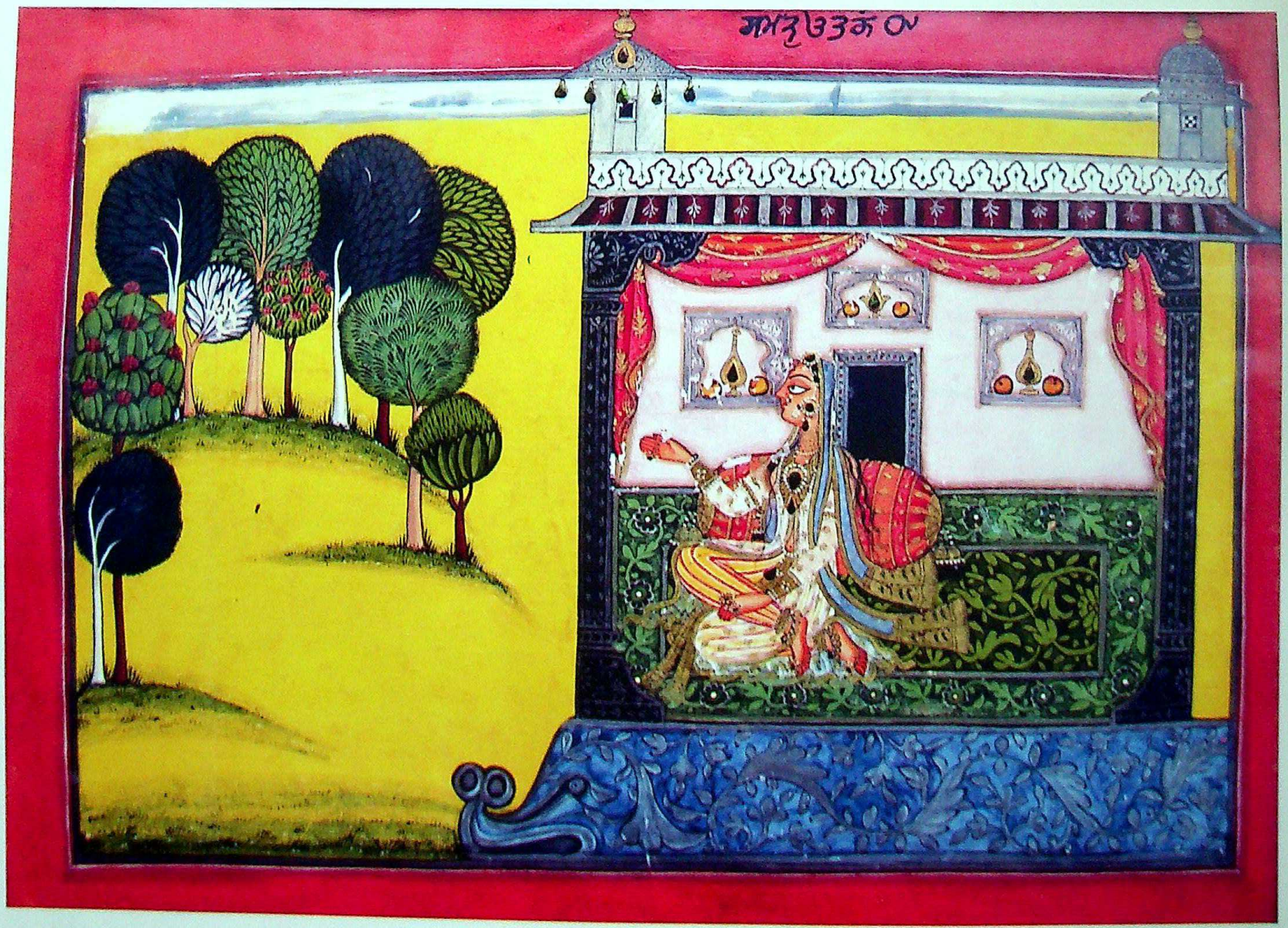

: P 29 :

Mugdha Proshitabhartrika, Rasamanjari, Basohli, A.D. 1695
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Madhya Proshitabharatrika, Rasamanjari, Basohli, A.D. 1695
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lover's unfaithfulness. The Sakhi explains this situation, "seeing her lover's forehead red with the colour of the Alta (Paint) from another woman's feet, the radiance of the corners of the eyes of the sweet eyed Nayika made the pearls in her ears red as rubies."

P 29

मुग्धा प्रोषितभर्तृका

दुःखं दीर्घतरं वहन्त्यपि सखीवर्गाय नो भाषते
शैवालैः शयनं सृजन्त्यपि पुनः शेते न वा लज्जया॥
कण्ठे गद्गदवाचमञ्चति दृशा धत्ते न वाष्पोदकं
सन्तापं सहते यदम्बुजमुखी तद्वेद चेतोभवः ॥39॥

Mugdha-Proshitabhartrika (one whose husband has gone abroad)

The heroine is stressed in separation and suffering the agony of her beloved gone abroad for a long time, she does not talk to her friends, and out of modesty she does sleep on the soft bed made of waterlilies. Her speech is choked with emotion, yet she is controlling her tears out of bashfulness. The one with the lotus face bears all the torture in her heart which only Lord Kamadeva, the god of love can know because he is the one to ignite it. (All her suffering is born of her own mind and it alone is the centre of all troubles. This mind is Kamadeva's abode, as such there is no remedy)

P 30

मध्या प्रोषितभर्तृका

वासस्तदेव वपुषो वलयं तदेव
हस्तस्य सैव जघनस्य च रत्नकाञ्ची॥
वाचालभृङ्गसुभगे सुरभौ समस्त-
मद्याधिकं भवति ते सखि! किं निदानम् ॥40॥

Madhya Proshitabhartrika

With her husband abroad, the lady in separation has lost all sense of adornments. Her Sakhi, tells her , "The garments on your body are the same as before, so are the bracelets on your wrist, even the bejewelled girdle round your waist is the old one. But in the spring time, all around, the noise of the bumble bees is pleasing to hear. God knows what could be the cause of your not accepting all this in the natural way. Everything seems to be unbearable to you. Why?"

P 31

प्रौढा प्रौषितभर्तृका

माला बाला म्बुजदलमयी मौक्तिकी हारयष्टिः
काञ्ची य ते प्रभवति हरौ सुभ्रुवः प्रस्थितैव।
अन्यद् ब्रूम किमिह धमनी वर्तते वा न वेति
ज्ञातुं बाहोरहह वलयं पाणिमूलं प्रयाति ॥41॥

Praudha-Poshitabhartrika

Radha as Krishna's beloved is in pangs of separation. Her condition is explained thus :

'Radha, with the departure of her Lord Krishna has discarded her garland of lotus petals, her necklace of pearls and her girdle. Her love-lorn heart is sinking and to feel her pulse the armlet has reached her wrist. She has gone weak and this condition of her's is known to her Sakhi. In Radha's love nothing is hidden.

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P 32

परकीया प्रोषितभर्तृका

श्वश्रूः पद्मदलं ददाति तदपि भ्रूसञ्ज्ञया गृह्यते
सद्यो मर्मरशङ्कया न तु तया संस्पृश्यते पाणिना।
यातुर्वाचि सुहृद्गणस्य वचसि प्रत्युत्तरं द यते!
श्वासः किन्तु न मुच्यते हुतवहक्रूरः कुरङ्गदृशा ॥42॥

Parakiya Proshitabhartrika

The heroine in love with man other than her husband is in agony because of her lover having gone abroad. She can not express her emotions, nor does she want others to know her torments and pain. Her condition is explained thus :

The deer-eyed accepts with the movement of her eye-brows the lotus leaves offered to her by her mother-in-law, she does not touch them with her hand for fear that her touch may dry them to the extent of crackling down into pieces because her body is iron hot in separation. She replies to the questions of her sister-in-law and Sakhis but (for fear of being detected in pangs) does not give out breath or a sigh, which is blazing like fire.

सामान्यवनिता प्रोषितभर्तृका

विरहविदितमन्तः प्रेम विज्ञाय कान्तः
पुनरपि वसु तस्मादेत्य मे दास्यतीति।
मरिचनिचयमक्ष्णोर्न्यस्य बाष्पोदबिन्दून्
बिसृजति पुरयोषित् द्वारदेशोपविष्टा ॥43॥

Samanya Proshita-Bhartrika

Sitting at the door of her house, the courtesan sheds tears from her eyes waiting for her over infatuated lover. Her forced tears are generated by the chilli-powder which she applies to her eyes with the intention that her lover on return may see her heart felt love born of separation and know that she is in pangs of separation and offer her money. The poet hints at an acted situation that the faked emotion is for attracting her lusty lover and a prostitute knows it better to behave in such a manner.

P 33

मुग्धा खण्डिता

वक्षः किमु कलशाङ्कितमिति किमपि प्रष्टुमिच्छन्त्याः।
नयनं नवोढसुदृशः प्राणेशः पाणिना पिदधे ॥44॥

Mugdha-Khandita

The newly wedded Nayika is wronged and as her husband returns home she wished to ask him about the imprint of Kumkum (colour of decorative beauty material) from another woman's bosom on his chest. She was just desiring so when the hero put his hand over her eyes so that she does not detect his unfaithful act of embracing other woman bare-bodied.

मध्या खण्डता

वक्षोजचिह्नितमुरो दयितस्य वीक्ष्य दीर्घं
न निश्चसिति जल्पति नैव किञ्चित्।
प्रातर्जलेन वदनं परिमार्जयन्ती
बाला विलोचनजलानि तिरोदधाति ॥45॥

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Madhya Khandita

In the morning seeing the chest of her lover spotted with marks from other woman's bosom, the Nayika is hurt. She neither heaves a deep sigh nor admonishes him. She washes her face with water to conceal the overflow of tears.

P 34

प्रौढा खण्डिता

मामुद्वीक्ष्य विपक्षपक्ष्मलदृशः पादाम्बुजालक्तकै
रालिप्ताननमानतीकृतमुखी चित्रार्पितेवाभवत् ।
रूक्षं नोक्तवती न वा कृतवती निश्श्वासकोणे दृशौ
प्रातर्मङ्गलमङ्गना करतलादादर्शमादर्शयत् ॥46॥

Praudha Khandita

The Nayaka tells his friends the story of his night spent with other woman and the resultant reaction of his wife in love, "Seeing in the morning my face smeared with red Alta of the other woman's feet my wife cast her face down and remained still as if she were a picture. She did not utter harsh words nor did she have anger in her eyes. She put the mirror in front of me to show me the placid signs of my night spent." The action of the Praudha Khandita is to avoid arguments and by showing the hero his own face she put him to shame by establishing that if seen early morning your own face, it is a good omen.

परकीया खण्डिता

कान्तं निरीक्ष्य वलयाङ्कितकण्ठदेशं
मुक्तास्तया परभिया परुषा न वाचः ।
दूतीमुखे मृगदृशा स्खलदम्बुपूरा
दूरात्परं निदधिरे नयनान्तपाताः ॥47॥

Parakiya Khandita

This Nayika is cheated by her own Duti, the messenger girl who was sent by the woman to send her lover to the rendezvous, instead, the Duti spends the night with the man and brings him along in the morning where the Nayika has waited in the night. The situation is explained as under:

Seeing the imprint of another woman's bracelets on her lover's neck, the Nayika did not speak harsh words apprehending other people knowing the fact. From a distance she hesitatingly casts annoying side glance on the Duti through her eyes flooding tears.

सामान्यवनिता खण्डिता

उरस्तव पयोधराङ्कितमिदं कुतो मे क्षमा
ततो मयि निधीयतां वसु पुरा यदङ्गीकृतम् ।
इति प्रचलचेतसः प्रियतमस्य वारस्त्रिया
क्वणत्कनककङ्कणं करतलात् समाकृष्यते ॥48॥

Samanya Khandita Nayika

The courtesan feels cheated, she speaks out to her visiting lover, "O cheat! How can I excuse you when I find you chest bearing red marks of some other woman's pressure of the bosom. I have no alternative but to ask you to give unto me the riches you had previously promised." Saying these words she snatched the jingling bangle of gold from the hand of the romantic lover.

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P 35

मुग्धा कलहान्तरिता

अनुनयति पतिं न लज्जमाना
कथयति नापि सखीजनाय किञ्चित्।
प्रसरति मलयानिले नवोढा
वहति परन्तु चिराय शून्यमन्तः ॥49॥

Mugdha-Kalahantarita

Nayika is estranged by a quarrel which she has caused with her lover, the man in anger turns away from her. She repents and feels ashamed of her own behaviour. This situation is explained as under :-

Out of shame and modesty the newly wedded Nayika does not appease her husband nor does she say anything to her friends. The fragrant breeze of the sandal wood forests of Malaya gives her emptiness and she feels in her heart frozenness and a void.

P 36

मध्या कलहान्तरिता

विरमति कथनं विना न खेदः
सति कथने समुपैति काऽपि लज्जा।
इति कलहमधोमुखी सखीभ्यो
लपितुमनालपितुं समाचकाङ्क्ष ॥50॥

Madhya-Kalahantarita

She has annoyed her lover who has left her alone. Without telling her Sakhis about her husband's annoyance due to her quarrel she cannot get rid of her misery, but it is not her nature to tell others about her behaviour and her formidable modesty prevents her from speaking out. She is ashamed to the extent of suppressing her feelings and thus does not express herself before her Sakhis, instead following her desire of Kama she stays with her face downcast. 'Kama' and shyness both are opposed to each other, yet she finds an option of staying silent in remorse.

P 37

प्रौढा कलहान्तरिता

अकरोः किमु नेत्र! शोणिमानं
किमकार्षीः कर पद्मतर्जनं वा।
कहलं किमधा मुधा रसज्ञे!
हितमर्थं न विदन्ति दैवदृष्टाः ॥51॥

Praudha Kalahantarita

The Nayika is repenting for her show of anger to her lover after the latter had apologized to appease her. She estranged now is repentent and speaks out to herself, 'O eyes! It was in vain that you became red when my man was trying to salute me to allow me to get rid of 'Mana'. The anger was futile. O hand! Why did you threaten to assault him with the lotus-stalk? O tongue! Why did you utter quarrelsome words? Indeed, I am wrong in blaming my eyes, hands and tongue. When the gods and destiny are against what can be avoided? One does not know the good and bad under the influence of adverse moments.

P 38

परकीया कलहांतरिता

भर्तुर्यस्य कृते गुरुर्लघुरभूद् गोष्ठी कनिष्ठीकृता
धैर्यं कोशधनं गतं सहचरी नीतिः कृता दूरतः।
निर्मुक्ता तृणवत्त्रपा परिचिता स्रोतस्विनी बिन्दुवत्
स क्रोधादवधीरितो हतधिया मातर्बलीयान् विधिः ॥52॥

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Parakiya Kalahantarita

The Nayika considers herself unfortunate after treating her lover harshly. She repents, "In anger I insulted and disappointed my beloved for whose sake once I belittled my elders, ignored assemblages of people, gave up all patience, deserted my companions, discarded my modesty considering it worthless like straw and took the mighty river as a mere drop of water. Unfortunately I had my reason blighted because destiny is all powerful.

P 39

सामान्या कलहांतरिता

यत्पङ्केरुहलक्ष्म पाणिकमलं भाग्यालये यद् गुरु
र्न्यस्तं वा मम यल्ललाटफलके भाग्याक्षरं वेधसा।
तत्सर्वं सखि! यो यथार्थमकरोत्तस्मिन् प्रकोपः कृतो
धिङ् मां धिङ्मम जीवितं धिगतनुं धिक् चेष्टितं धिग्वयः ॥53॥

Samanya Kalahantarita

The Courtesan estranged by a quarrel with her visiting rich lover who has turned away from her has no option but to curse her fate because the very purpose of such women is to earn money by sexual favours, which she has ignored by her foolish behaviour. She tells her Sakhi,

"There is a sign of lotus on my palm; jupitor dominates the house of fortune in my horoscope and good luck has been written on my forehead by God himself. All these auspicious signs had fructified, through my lover. Yet upon him I lost my temper. I curse my profession, my youth, my destiny and my own behaviour."

P 40

मुग्धा विप्रलब्धा

आलीभिः शपथैरनेककपटैः कुञ्जोदरं नीतया
शून्यं तच्च निरीक्ष्य विक्षुभितया न प्रस्थितं न स्थितम्।
न्यस्ताः किन्तु नवोढनीरजदृशा कुञ्जोपकण्ठे रुषा
ताम्यद्भृङ्गकदम्बडम्बरचमत्कारस्पृशो दृष्टयः ॥54॥

Mugdha Vipralabdha

The newly infatuated neglected young girl is deserted by her Sakhis in the midst of woods. They tricked her to accompany them to the secret hideouts, where alone now she is ditched. The situation is explained thus, 'the young, lotus eyed Novodha was taken to the bower by her Sakhis with trickery. Seeing the bower empty, her mind was stricken with agitation and she was perplexed in two minds to stay or leave the woods. In this bewilderment, her indignant gaze fell on the Kadamba grove, like frustrated bees, her eyes wandered.

P 41

मध्या विप्रलब्धा

सङ्केतकेलिगृहमेत्य निरीक्ष्य शून्य-
मेणीदृशो निभृतनिश्श्वसिताधरायाः।
अर्धाक्षरं वचनमर्धविकासि नेत्रं
ताम्बूलमर्धकवलीकृतमेव तस्थौ ॥55॥

Madhya Vipralabdha Nayika

Reaching the randezvous, the doe-eyed Nayika in tryst did not find her lover. With unuttered sigh on her lips, in half spoken words addressed to the Sakhi, faltering, her eyes remained half opened and in her trance she could not chew the betel leaf which remained half chewed inside her mouth. The love lorn heroine suffered the separation in the bowers of her regular meetings with the lover.

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P 42

प्रौढा विप्रलब्धा

शून्यं कुञ्जगृहं निरीक्ष्य कुटिलं विज्ञाय चेतोभवं
दूती नापि निवेदिता सहचरी पृष्टाऽपि नो वा तया।
शम्भो! शङ्कर! चन्द्रशेखर! हर! श्रीकण्ठ! शूलिन्! शिव!
त्रायस्वेति परन्तु पङ्कजदृशा भर्गस्य चके स्तुतिः ॥56॥

Praudha Vipralabdhda

Not finding her lover at the rendezvous, she is left alone. She accused Kamadeva for his villainy and could not speak to the Duti or the Sakhi about her state, the lotus eyed instead began praying to Lord Shiva to save her from Kamadeva. (only lord Shiva knows how to destroy the Kama instinct)

P 43

परकीया विप्रलब्धा

दत्वा धैर्यभुजङ्गमूर्ध्नि चरणावुल्लङ्घ्य लज्जानदी-
मङ्गीकृत्य खलान्धकारपटलं तन्व्या न दृष्टः प्रियः।
सन्तापाकुलया तयाऽथ परितः पाथोधरे गर्जति
क्रोधाक्रान्तकृतान्तमत्तमहिषभ्रान्त्या दृशौ योजिते॥ 57॥

Parakiya Vipralabdha

With great effort and courage she reached the rendezvous but did not find her lover. The slim Nayika, trampling with her feet the head of the serpent of patience and crossing the river of modesty, thrust her way in darkness to love's tryst. Not finding the Nayaka, heart broken, she desired death for herself when she saw the thundering dense, black and dark clouds overhead to her roaring like the angry buffalo of Yama, the Lord of death.

P 44

सामान्या विप्रलब्धा

कपटवचनभाजा केनचिद्वारयोषा
सकलरसिकगोष्ठीवञ्चिका वञ्चिताऽसौ।
इति विहसति रिङ्गद्भृङ्गविक्षिप्तचक्षु
र्विकचकुसुमकान्तिच्छद्मना केलिकुञ्जः॥ 58॥

Samanya Vipralabdha

The courtesan is neglected. She being herself adept in beguiling the lovers, has herself been cheated by some one with the false words of a promise to meet at the appointed place. Seeing her plight, it seemed as if the bower, looking around with restless bees as its eyes, seems to be laughing at the Nayika through its full blown flowers. She has become a laughing stock herself.

P 45

मुग्धोत्का

यन्नाद्यापि समागतः प्रिय इति प्रायः प्रपेदे परा-
मित्थं चेतसि चिन्तयन्त्यपि सखीं न व्रीडया पृच्छति
दीर्घं न श्वसितं दधाति चकितं न प्रेक्षते केवलं
किञ्चित्पक्वलाण्डुपाण्डुररुचिं धत्ते कपोलस्थलीम्॥59॥

Mugdhokta

Mugdha Nayika suspects her lover's treachery for he has not come to her. She thinks about his tryst with other

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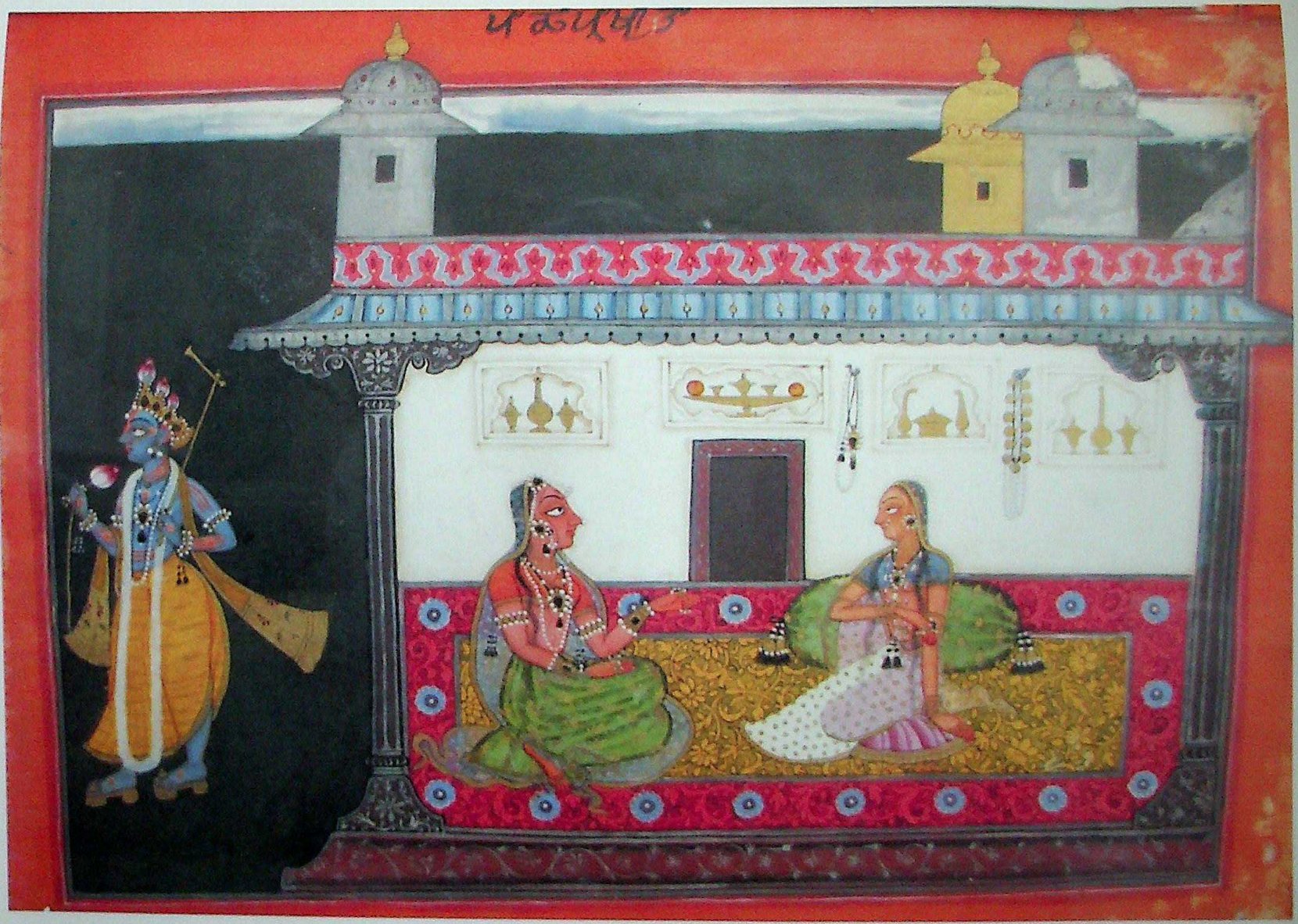

: P 31 :

Praudha Proshitbhartrika, Rasamanjari, Basohli, A.D. 1695
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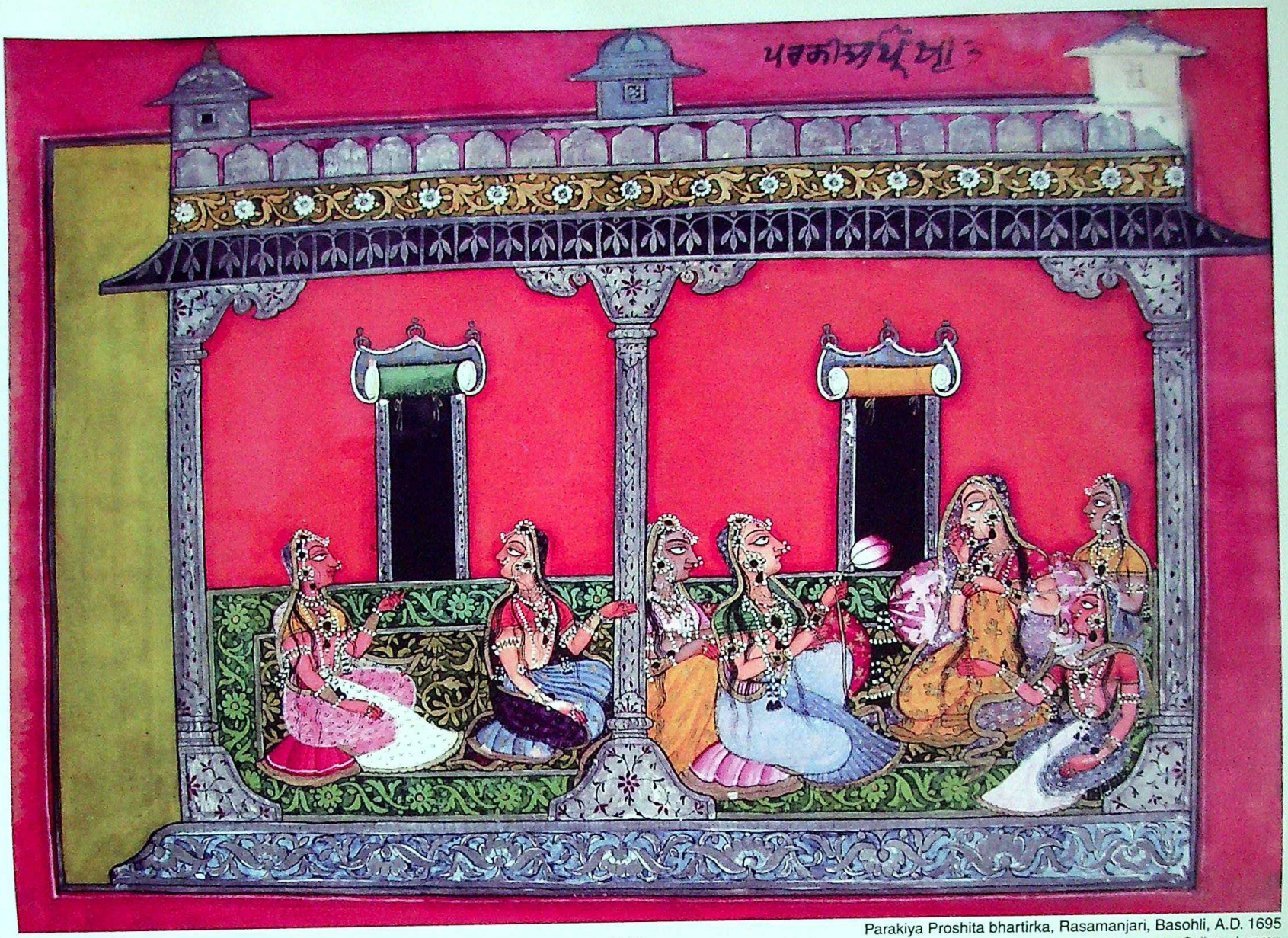

Parakiya Proshita bhartirka, Rasamanjari, Basohli, A.D. 1695
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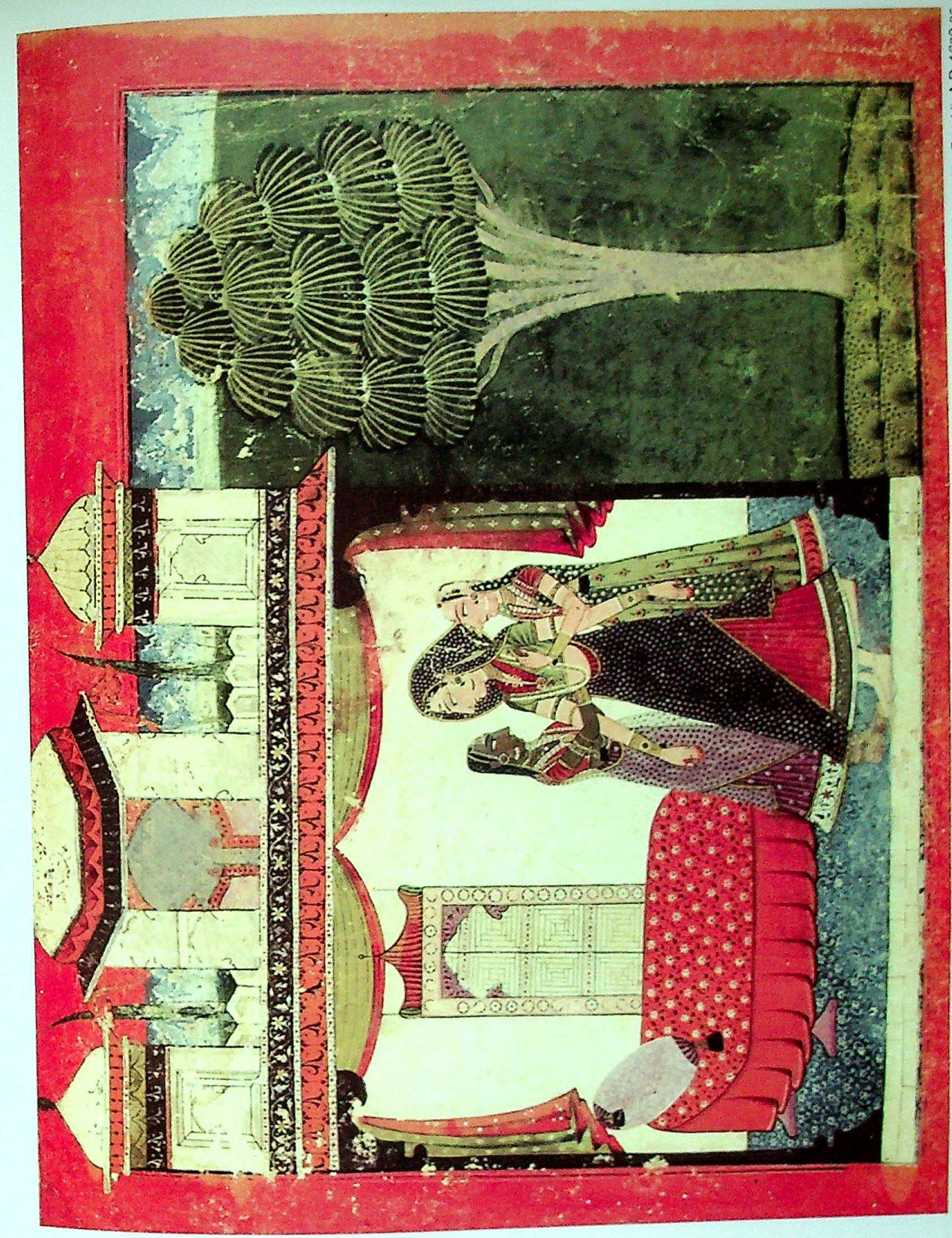

: P 33 :

Mugdha Khandita Nayika, Basohli, A.D. 1680-95
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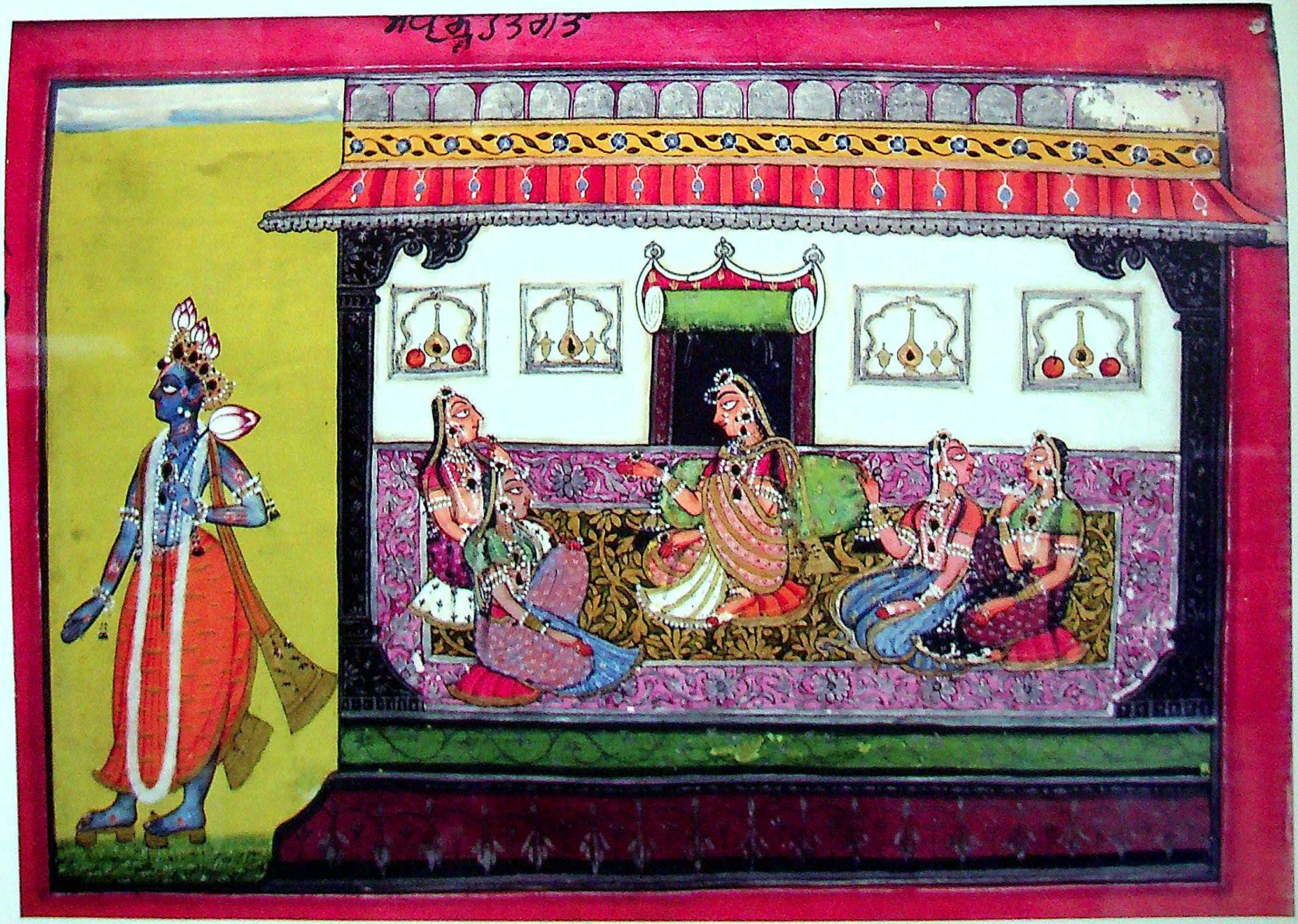

Mugdha Kalahantrita, Rasamanjari, Basohli, A.D. 1695
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Madhya Kalahantarita, Rasamanjari, Basohli, Painter Devidasa, A.D. 1674-85
Bharat Kala Bhavan, Varanasi

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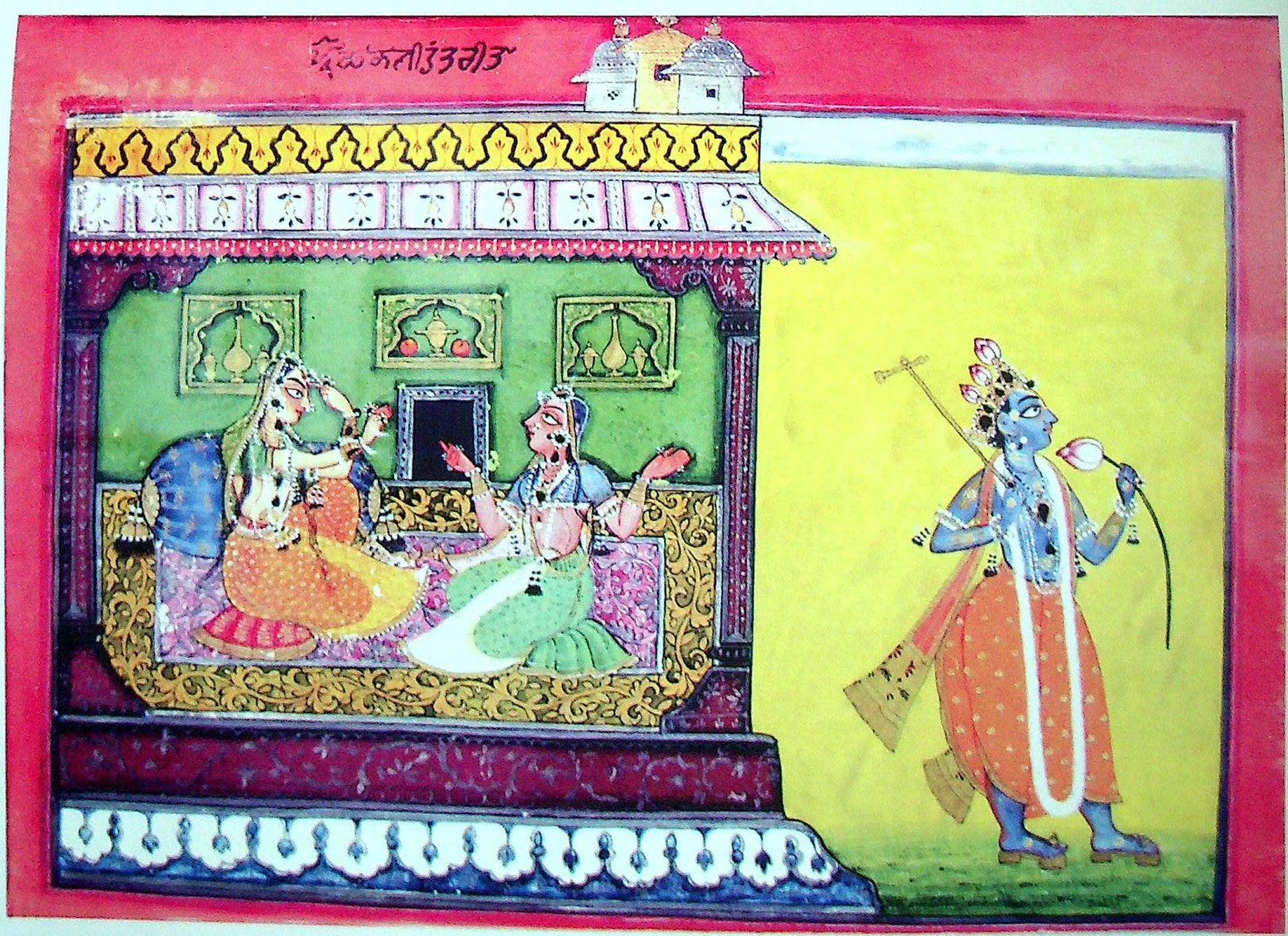

Praudha-Kalahantarita, Rasamanjari, Basohli, A.D. 1695
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: P 38 : Parakaiya Kalahantarita, Rasamanjari, Basohli A.D. 1695
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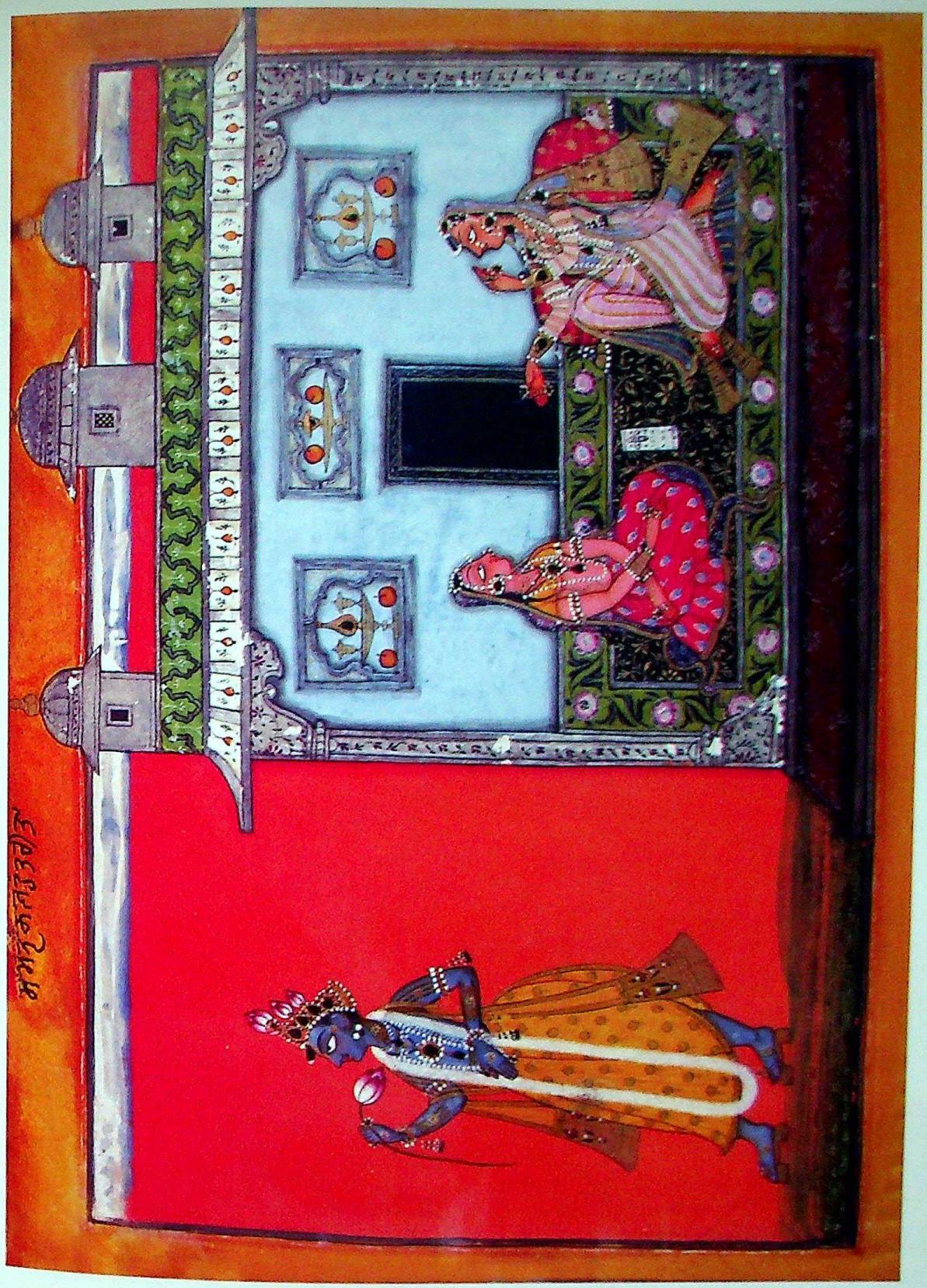

: P 39 :

Samanya Kalahantarita, Rasamanjari, Basohli, A.D. 1695
Dogra Art Gallery, Jammu

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Mugdha Vipralabdha, Rasamanjari, Basohli A.D. 1695
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Samanya Vipralabdha, Rasamanjari, Basohli, A.D. 1695
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: P 45 :

Mugdhotka, Rasamanjari, Basohli, A.D. 1695
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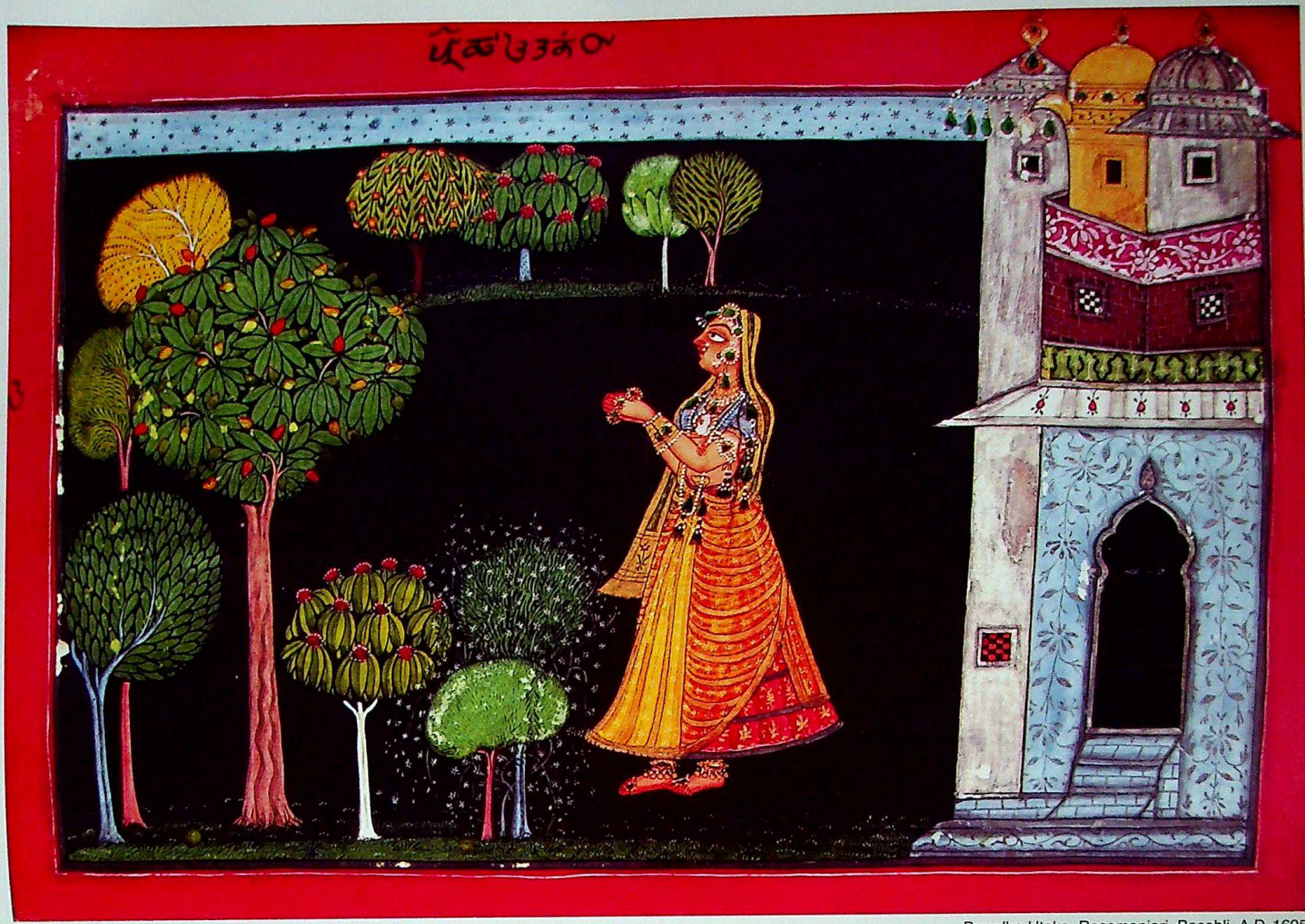

Praudha Utaka, Rasamanjari, Basohli, A.D. 1695
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women but she does not out of modesty, express herself to her Sakhi, nor does she have deep sighs, nor looks agitated. Her Viraha, the separation has made her cheeks pale like an ripened Palandu.

मध्योत्का

आनेतुं न गता किमु प्रियसखी? भीतो भुजङ्गात्किमु?
क्रुद्धो वा प्रतिषेधवाचि किमसौ प्राणेश्वरो वर्तते।
इत्थं कर्णसुवर्णकेतकरज पातोपघातच्छला
दक्षणोः काऽपि नवोढनीरजमुखी बाष्पोदकं मुञ्चति॥ 60॥

Madhyokta

The Nayika on non arrival of her lover in tryst laments, 'Did my dear Sakhi not go to fetch him, or has he been frightened by snakes on the way to bowers, or has he felt indignant on my having disapproved of his advances towards me. Thus lamenting in contemplations she with her face resembling a newly blossomed lotus, is covered with eye-salve. She is pretending pain in her eyes as if caused by the spray of pollen dust from the yellow Ketaki flowers worn by her in her ears.

P 46

प्रौढोत्का

भ्रातर्निकुञ्ज! सखि यूथि! रसाल बन्धो!
मातस्तमस्विनि! पितस्तिमिर! प्रसीद।
पृच्छामि किञ्चिदिति नीरधराभिरामो
दामोदरः कथय किं न समाजगाम ॥61॥

Praudhotka Nayika

On not finding Krishna at the promised rendezvous at appointed time Radha in yearning speaks to the trees around and asks them the reasons for Krishna's absence.

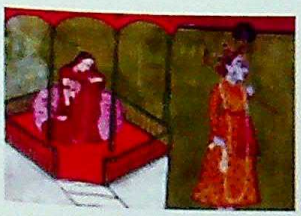
'O brother bower : O friend jasmine; O affectionate mango tree, O mother dark night; O paternal darkness, you are all, always pleased with me, for I ask you, why Lord Krishna bewitching as the clouds has not arrived here?

परकीयोत्का

स्नातं वारिदवारिभिर्विरचितो वासो घने कानने
पुष्पैश्चन्दनबिन्दुभिर्मनसिजो देवः समाराधितः॥
नीता जागरणव्रतेन रजनी व्रीडा कृता दक्षिणा
तप्तं किं न तपस्तथापि स कथं नाद्यापि नेत्रातिथिः ॥ 62॥

Parakiya Utka

The Nayaka has not obliged the Nayika with his promised meeting and the yearning young lady laments by saying, "I in heavy rain, stayed in the dense woods waiting for him, worshipped the god Kamadeva with sandal paste and flowers, passed sleepless nights and abandoned my bashfulness, left behind all stigmas and attachments for his love, still my lover does not gratify my eyes with his presence."


P 47

सामान्यवनितोत्का

कथं न कान्तः समुपैति कुञ्ज-मित्थं चिरं चेतसि चिन्तयन्ती।
अस्रावयन्निष्पतदश्रुधारा वाराङ्गना काऽपि धनाभिलाषात्॥ 63॥

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Samanya Utka

The yearning courtesan desirous of gaining financial gifts laments selfishly wondering for a long time why her beloved did not come to the bower. Stricken with her desire for money, she sheds tears.

P 48

मुग्धा वासकसज्जा

हारं गुम्फति तारकाऽतिरुचिरं ग्रथ्नाति काञ्चीलतां
दीपं न्यस्यति किन्तु तत्र बहुलं स्नेहं न दत्ते पुनः।
आलीनामिति वासकस्य रजनौ कामानुरूपां क्रियां
साचिस्मेरमुखी नवोढसुमुखी दूरात्समुद्वीक्षते ॥ 64॥

Mugdha Vasakasajja

Mugdha Nayika waiting and preparing herself for the lover is watching preparations being made by her Sahkis from a distance, smiling with a placid face because she knows all is happening as per her desires and wishes in her sleeping chamber where she would greet her lover. The Nayika for this occasion has arranged a pearl necklace and a girdle ornament prepared in her own hands. She lights a lamp but scarcely puts any oil in it. Her friends apply cosmetics on her and add other decorations all around. The Nayika in intoxicated in excitement and turning her face aside, she smiles and waits for the divine moment of her desires to come.

P 49

मध्या वासकसज्जा

शिल्पं दर्शयितुं करोति कुतुकात् कल्हारहारस्रजं
चित्रप्रेक्षणकैतवेन किमपि द्वारं समुद्वीक्षते।
गृह्णात्याभरणं नवं सहचरीभूषाजिगीषामिषा-
दित्थं पद्मदृशः प्रतीत्य चरितं स्मेराननोऽभूत्स्मरः॥ 65॥

Madhya Vasakasajja

Waiting and preparing herself for the lover, she, anxious to show her art, prepares a beautiful white lily Kalhara garland of flowers which appears to be a pearl necklace. She looks with a side glance at the door on the pretext of looking at a painting, in fact expecting her lover's arrival any minute. She adorns new ornaments which shame the well ornamented and decorated friends to non-entities. Seeing these actions of the Nayika, Kamadeva is laughing happily, pleased at the beautiful sight.

P 50

प्रौढा वासकसज्जा

कृतं वपुषि भूषणं चिकुरधोरणी धूपिता
कृता शयनसन्निधौ क्रमुकवीटिकासम्भृतिः।
अकारि हरिणीदृशा भवनमेत्य देहत्विषा
स्फुरत्कनककेतकी कुसुमकान्तिभिर्दुर्दिनम् ॥66॥

Praudha Vasakasajja

Waiting and preparing herself for the lover, the deer eyed Nayika has decorated herself with all her ornaments. After scenting her curly hair, she has put betel leaves beside her bed. Her fair body soaked in body scents bedecked with gold and Ketaki flowers has brightened the chamber. In the rainy season, spending the day was difficult but the news of the hero's arrival has spread glitter all around.

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P 51

मनोरथ

आवयोरङ्गयोर्द्वैते भूयो विरहविप्लवः॥
अद्वैते च स्मितस्फीतं न स्यादन्योऽन्यवीक्षणम् ॥ 67॥

Manoratha

She thinks in mythological terms where the Ardhanarishwara is distant and has no distance in male and female forms united in one. She knows when distance parts our bodies, there is great agony of separation. When there is union there is no scope of relishing the sweet sight of each other's smiling face. It is so because the smile spreads in such a manner that the brightness of the light of the eyes casts a spell where nothing is visible.

P 52

परकीया वासकसज्जा

श्वश्रूं स्वापयति च्छलेन च तिरोधत्ते प्रदीपाङ्कुरं
धत्ते सौधकपोतपोतनिनदैः साङ्केतिकं चेष्टितम् ।
शश्वत्पार्श्वविवर्तिताङ्गलतिकं लोलत्कपोलद्युति
क्वापि क्वापि कराम्बुजं प्रियधिया तल्पान्ति केन्यस्यति ॥ 68॥

Parakiya Vasakasajja

Waiting for the lover in keenness causes extreme excitement and the heart is full with inner joy. By sweet clever words she puts her mother-in-law to sleep, covers the flame of the lamp, and by producing sound like the cooing of pet doves, makes a sign to her lover to come. She rolls her creeper like body on the bed, while the radiance of her lovely cheeks increases with excitement. She stretches out her lotus-like hands again as if to hold her lover, thinking that perhaps he is close to her body.

P 53

सामान्यवनिता वासकसज्जा

चोलं नीलनिचोलकर्षणविधौ चूडामणिं चुम्बने
याचिष्ये कुचयोः करार्पणविधो काञ्चीं पुनः काञ्चनीम् ।
इत्थं चन्दनचर्चितैर्मृगमदैरङ्गानि संस्कुर्वती
तत्किं यन्न मनोरथं वितनुते वारेषु वाराङ्गना ॥ 69॥

Samanya-Vasakasajja

The courtesan who prepares to receive her lover applying sandal wood paste and musk on her body parts is Vasakasajja. Her lustful lover is due to visit her. She says to herself when my man cajoles me to remove my upper garments I shall ask for a new set of upper garments (Anchala). When he kisses me I shall demand churamani, the jewel studded ornament, and on his touching my breasts, I shall request for a golden girdle."

P 54

मुग्धा स्वाधीनपतिका

मध्ये न क्रशिमा स्तने न गरिमा देहे न वा कान्तिमा
श्रोणौ न प्रथिमा गतौ न जडिमा नेत्रे न वा वक्रिमा ।
लास्ये न द्रढिमा न वाचि पटिमा हास्ये न वा स्फीतिमा
प्राणेशस्य तथापि मज्जति मनो मय्येव किं कारणम् ॥ 70॥

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Mugdha Svadhina patika

Addressing herself to Sakhi she says," I have a slim waist, my bosom is not youthful; my body is not lustrous, my lips are narrow; my gait is without languor, my gaze is not artful; my dancing is immature; my speech is without wit and my laughter not vivid. How, then, O Sakhi, my beloved is keen on me ever?' Being very young this beauty undermines her extraordinary charms, prettiness and youth and knows not that she has all the attractions of compelling passion.

P 55

मध्या स्वाधीनपतिका

यदपि रतिमहोत्सवे नकारो
यदपि करेण च नीविधारणानि।
प्रियसखि! पतिरेष पार्श्वदेशं
तदपि न मुञ्चति तत्किमाचरामि ॥71॥

Madhya Svadhina-patika

She is loyally loved. She tells her Sakhi about her attitude towards her lover in the following words :-

Though I refuse his amorous advances and do not surrender my modesty yet my sweet heart does not give up close proximity of me. What shall I do, then, O friend?

Nayika is happily married and by stating as above she hints at the faithful attachment of her lover and his love for her.

P 56

प्रौढा स्वाधीनपतिका

वक्त्रस्याधरपल्लवस्य वचसो हास्यस्य लास्यस्य वा
धन्यानामरविन्दसुन्दरदृशां कान्तस्तनोति स्तुतिम्।
स्वप्नेनापि न गच्छति श्रुतिपथं चेतःपथं दृक्पथ
काऽप्यन्या दयितस्य मे सखि! कथं तस्यास्तु भेदग्रहः ॥72॥

Praudha Svadhina-patika

Nayika to Sakhi : Lucky, indeed, are those lotus-eyed beauties whose lovers admire their faces, leafy lips, speech, laughter and dancing skills. But, how can my beloved compare me with another woman for he has not seen, heard or thought of one, even in a dream! It is not possible for me to compare my husband's qualities with the qualities of the paramours of other women'.

P 57

परकीया स्वाधीनपतिका

स्वीयाः सन्ति गृहे गृहे मृगदृशो यासां विलासक्वणत्-
काञ्चीकुण्डलहेमकङ्कणझणत्कारो न विश्राम्यति।
को हेतुः? सखि! कानने पुरपथे सौधे सखीसन्निधौ
भ्राम्यन्ती मम वल्लभस्य परितो दृष्टिर्न मां मुञ्चति ॥73॥

Parakiya Svadhina-patika

The Nayika tells her Sakhi that her lover's gaze is always on her, seeking her every where in woods, on highways, in the house or where ever she stays near her friends. He unceasingly looks at me, I don't know the reason. I am different from the Sviya Nayikas who stay in their houses and are found everywhere loaded with ornaments, living in luxury but are not loved the way my lover loves me.

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P 58

सामान्यवनिता स्वाधीनपतिका

सन्त्येव प्रतिमन्दिरं युवतयो यासां सुधासागर-
स्रोतःस्यूतसरोजसुन्दरचमत्कारा दृशो विभ्रमाः।
चित्रं किन्तु विचित्रमन्मथकलावैसद्यहेतोः पुन-
र्वित्तं चित्तहरं प्रयच्छति युवा मय्येव किं कारणम् ॥74॥

Samanya Svadhina-patika

Courtesan who is loyally loved speaks to her Sakhi, "In every house there are young beauties the tremulous gaze of whose eyes has the radiant beauty of lotuses growing in streams emerging from the sea of nectar, this beauty having been caused by the manifestation of wondrous arts of love. They are apt in sex act and the crafts of exiting men. But, it is strange that the young lover gives away his wealth only to me. What could be the reason? Perhaps it is my aptness in sexual pursuits that attracts him to me?"

P 59

मुग्धाऽभिसारिका

दूती विद्युदुपागता सहचरी रात्रिः सहस्थायिनी
दैवज्ञो दिशति स्वनेन जलदः प्रस्थानवेलां शुभाम्।
वाचं माङ्गलिकीं तनोति तिमिरस्तोमोऽपि झिल्लीरवै-
र्जातोऽयं दयिताभिसारसमयो मुग्धे विमुञ्च त्रपाम् ॥75॥

Mugdha Abhisarika

Infatuated, the Nayika goes out to meet her lover. Her Sakhi tells her to shed her bashfulness, for this is the proper time for her to go out and meet her sweet heart, because lightning, like a messenger brings an invitation to you, the night like a companion is your guide. The cloud, like an astrologer is predicting with its thunder this auspicious moment of departure, the engulfing darkness of the night is, as if, reciting benedictions through the chirping of crickets.

P 60

मध्याऽभिसारिका

भीताऽसि नैव भुजगात्पथि मद्भुजस्य
सङ्गे पुनः कमपि कम्पमुरीकरोषि।
अम्भोधरध्वनिभिरक्षुभिताऽसि तन्वि!
मद्वाचि साचिवदनाऽसि किमाचरामि ॥76॥

Madhya Abhisarika

The Nayika goes out to seek her lover on being addressed by the lover when she hesitates to come in his arms, "you the comely slender beauty have come through treacherous paths, whom even the snakes could not frighten on the way in darkness, strangely tremble at the mere touch of my hold. The thunder of the clouds could not shake you but on my mere words of love uttered make you turn away your face. What am I to do to attain you?"

P 61

प्रौढाऽभिसारिका

स्फुरदरसिजभारभङ्गुराङ्गी
किसलयकोमलकान्तिना पदेन।
अथ कथय कथं सहेत गन्तुं यदि
न निशासु मनोरथो रथः स्यात् ॥77॥

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Praudha-Abhisarika

Had not there been the help of the chariot of her longings, how could she bear to go out to meet her lover when she is burdened with the weight of her swelling bosom and her tender feet have the soft lustre of new leaves?

P 62

परकीयाऽभिसारिका

रभसादभिसर्तुमुद्यतानां
वनितानां सखि! वारिदो विवस्वान्।
रजनी दिवसोऽन्धकारमर्चि-
विपिनं वेश्म विमार्ग एव मार्गः ॥78॥

Parakiya Abhisarika

'O friend! For going out to seek the lover the Abhisarikas in eagerness never care for any obstacles. For them, even the clouds are like the sun, the night as day, darkness as light, the forest as their own home, and the pathless wilderness a smooth passage.

ज्योत्स्नाऽभिसारिका

चन्द्रोदये चन्दनमङ्गकेषु विहस्य विन्यस्य विनिर्गतायाः
मनो निहन्तुं मदनोऽपि बाणान् करेण कौन्दान् बिभरांबभूव ॥79॥

Jyotsna-Abhisarika

The Nayika goes out to seek her lover on a moonlit night having adorned her body with Sandal-paste. With a beaming face, she compels even Kamadeva to take up arrows of jasmine flowers to pierce her heart.

तमिस्राऽभिसारिका

नाम्बुजैर्न कुमुदैरुपमेयं स्वैरिणीजनविलोचनयुग्मम्।
नोदये दिनकरस्य नवेन्दोः केवले तमसि तस्य विकासः ॥80॥

Tamisra Abhisarika

The Nayika goes out to meet her lover on a dark night because in love her eyes bloom only at night and they cannot be compared with the lotus flowers that bloom only in the day on sunrise, nor the lilies which open at moonrise.

P 63

दिवसाभिसारिका

पल्लीनामधिपस्य पङ्कजदृशां पर्वोत्सवामन्त्रणे
जातै सद्मजना मिथःकृतमहोत्साहं पुरः प्रस्थिताः।
सव्याजं स्थितयोविहस्य गतयोः शुद्धान्तमत्रान्तरे
यूनोः स्विन्नकपोलयोर्विजयते कोऽप्येष कण्ठग्रहः ॥ 81 ॥

Divasabhisarika Nayika

She goes out to seek her lover during day time. The Nayika of this category is Parakiya, the one who is married. The explanation below clears the situation.

The village headman is celebrating the occasion of his own marriage and all villagers have gone to attend the feast in celebrations on his invitation. The young lovers have stayed back on some false pretext and taking advantage of the situation have reached their rendezvous unhindered, unseen by others in the dense bowers,

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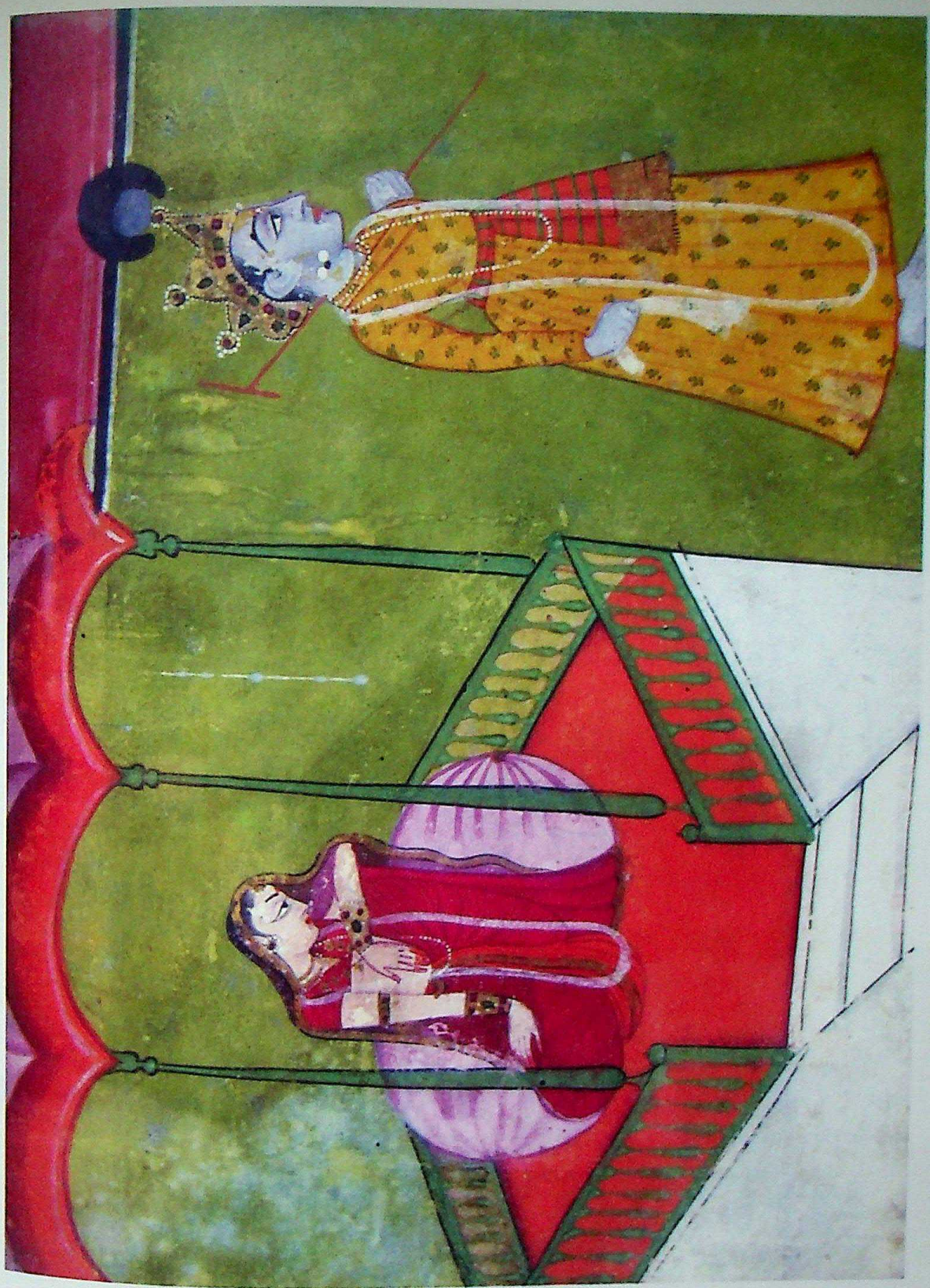

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Samanya Utaka, Rasamanjari, Nurpur, A.D. 1715-20
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Mugdha Vasakasajja Nayika, Rasamanjari, Basohli, A.D. 1695
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Madhya Vaskasajja, Rasamanjari, Basohli, 1695
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Praudha Vasakasajja, Rasamanjari, Basohli, A.D. 1695
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Manoratha, Rasamanjari, Basohli, A.D. 1695
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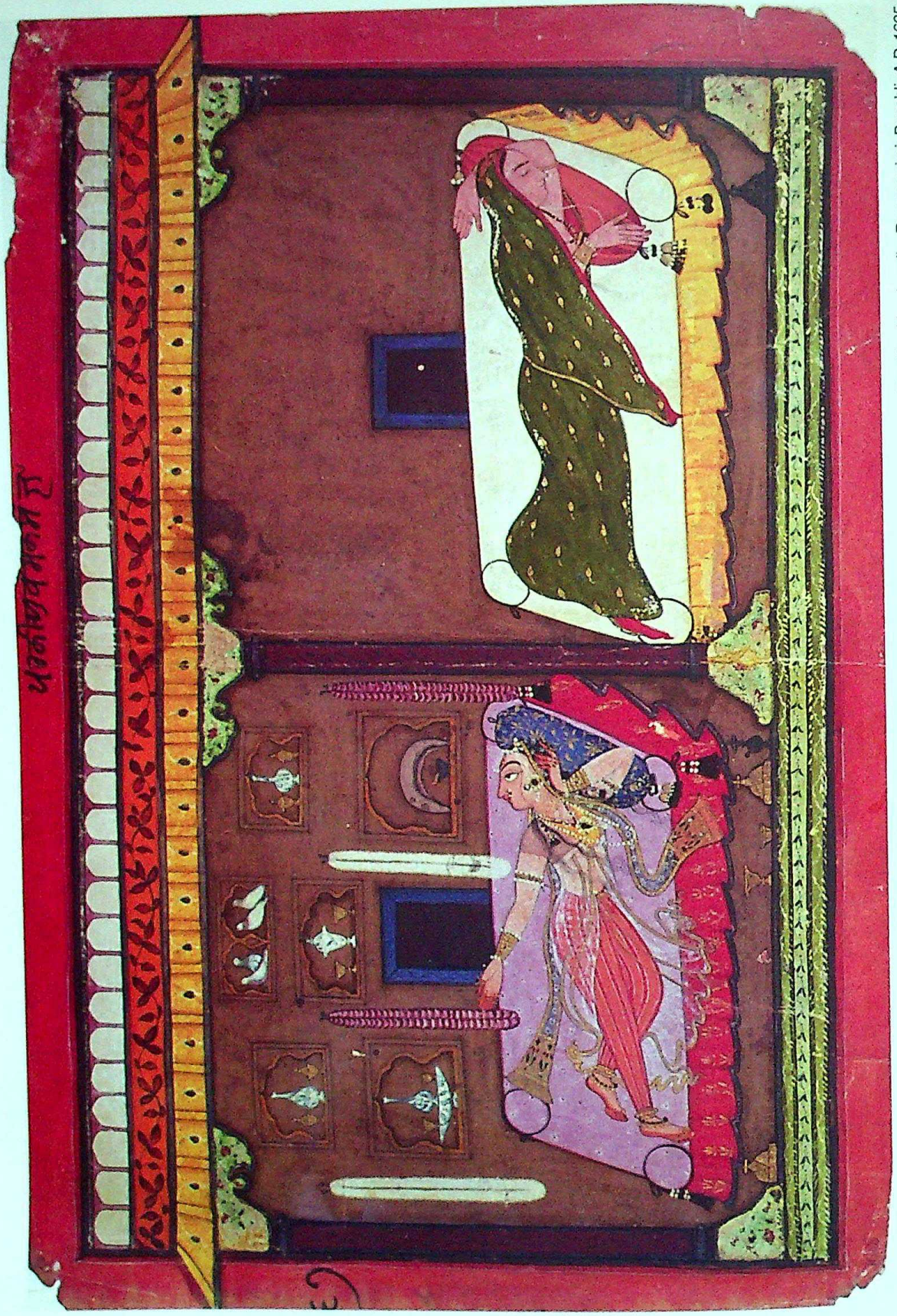

Parakiya Vasakasajja, Rasamanjari, Basohli, A.D. 1695
Government Museum and Art Gallery, Chandigarh

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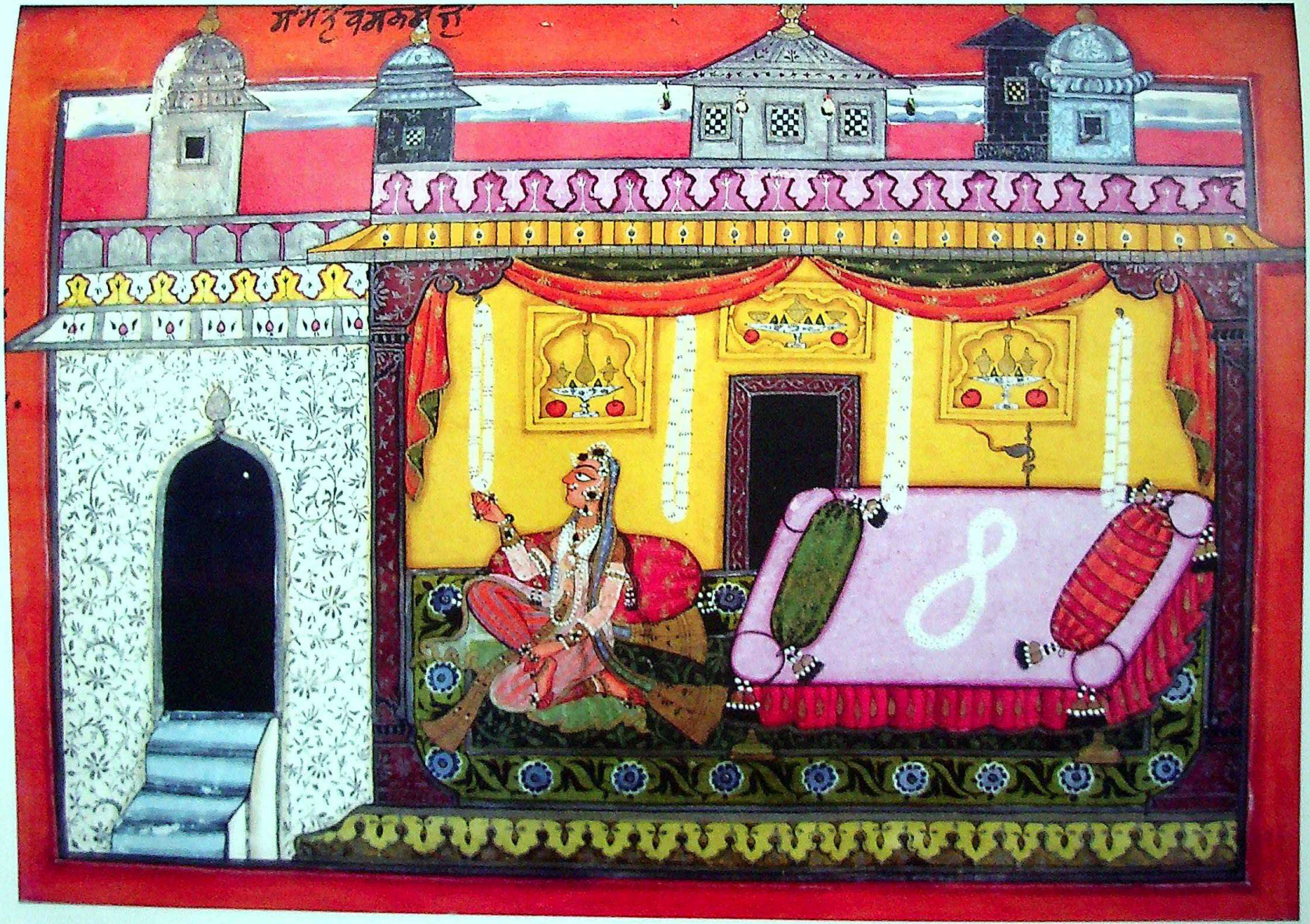

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Samanya Vaskasajja, Rasamanjari, Basohli, A.D. 1695
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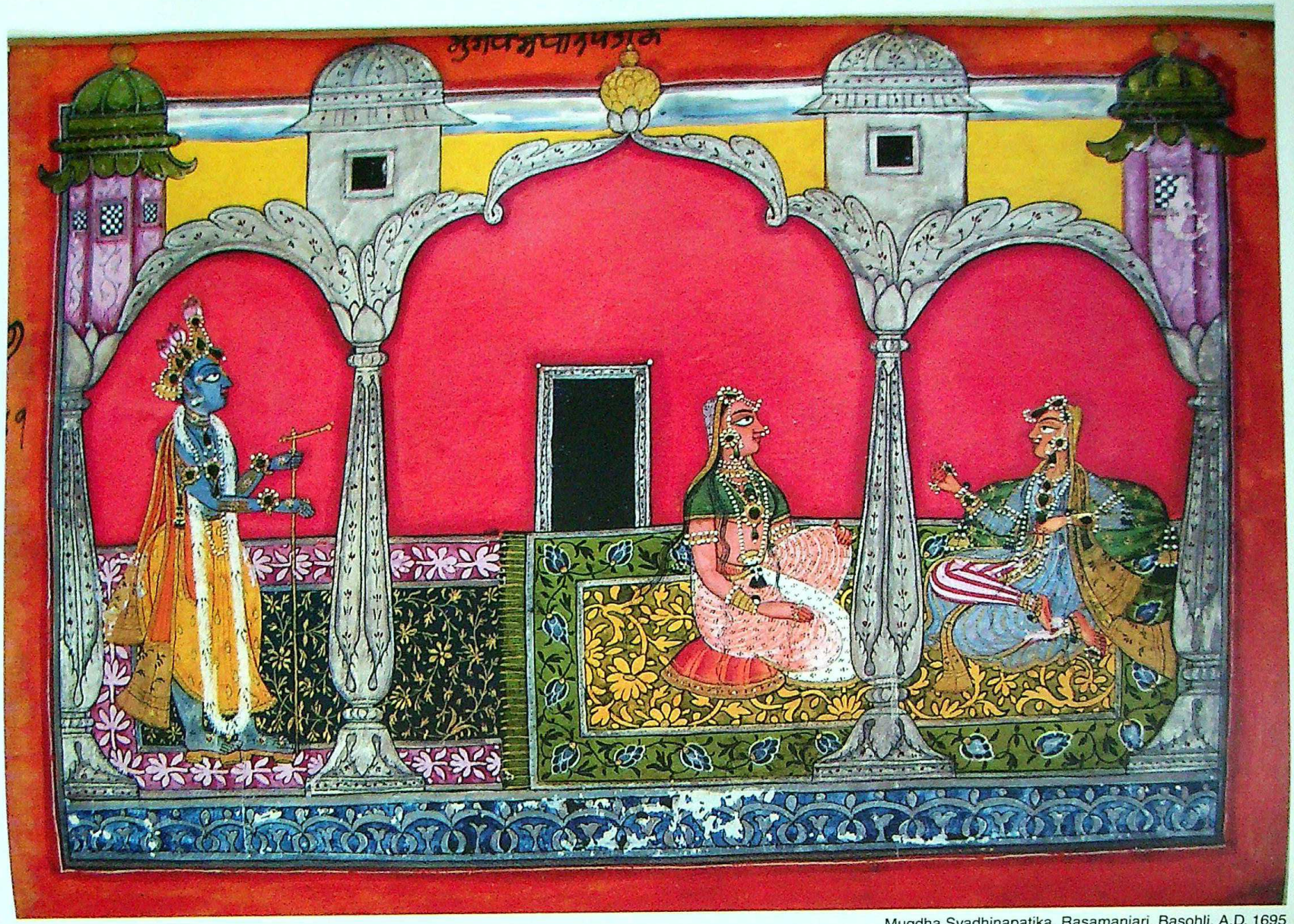

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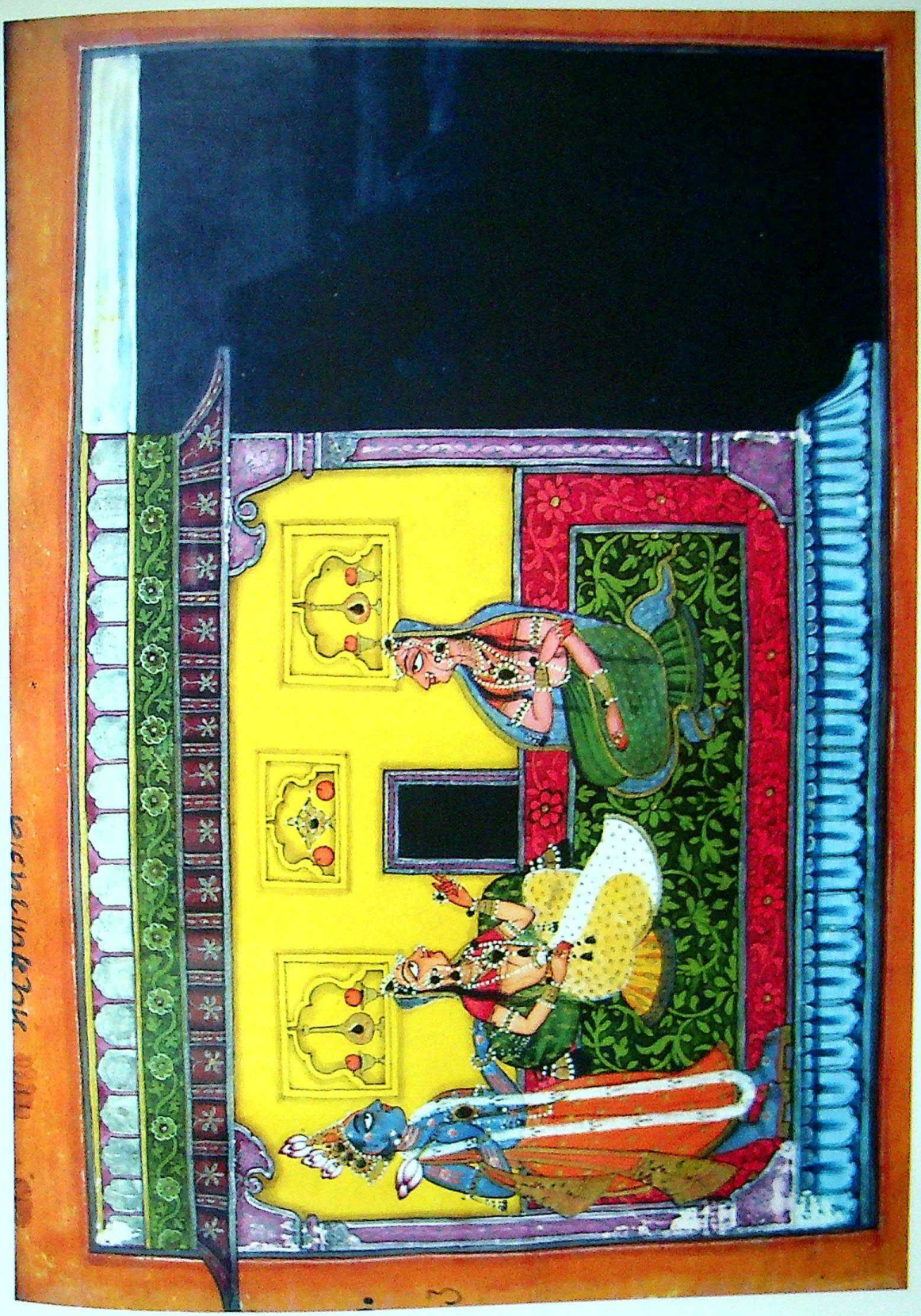

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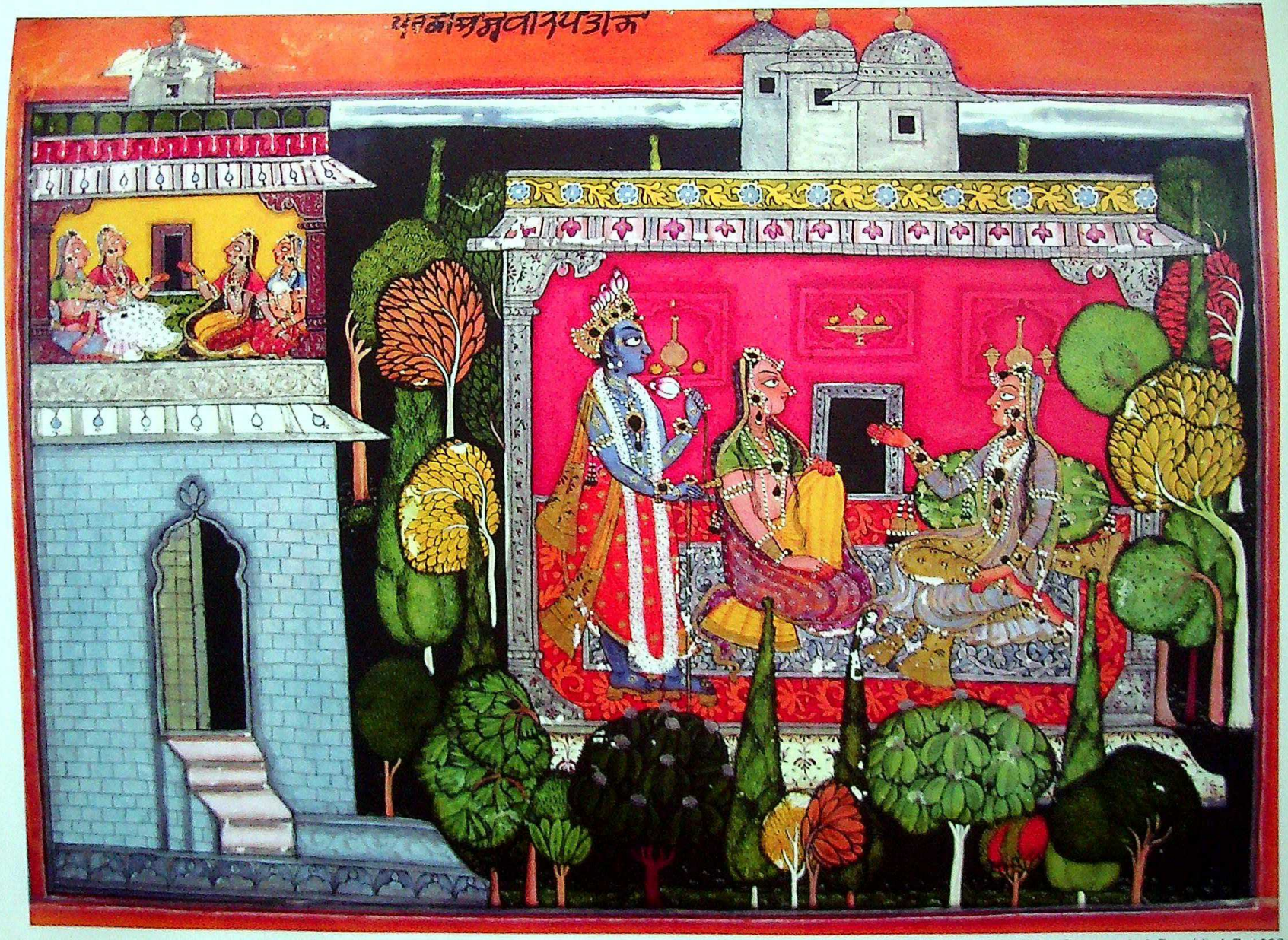

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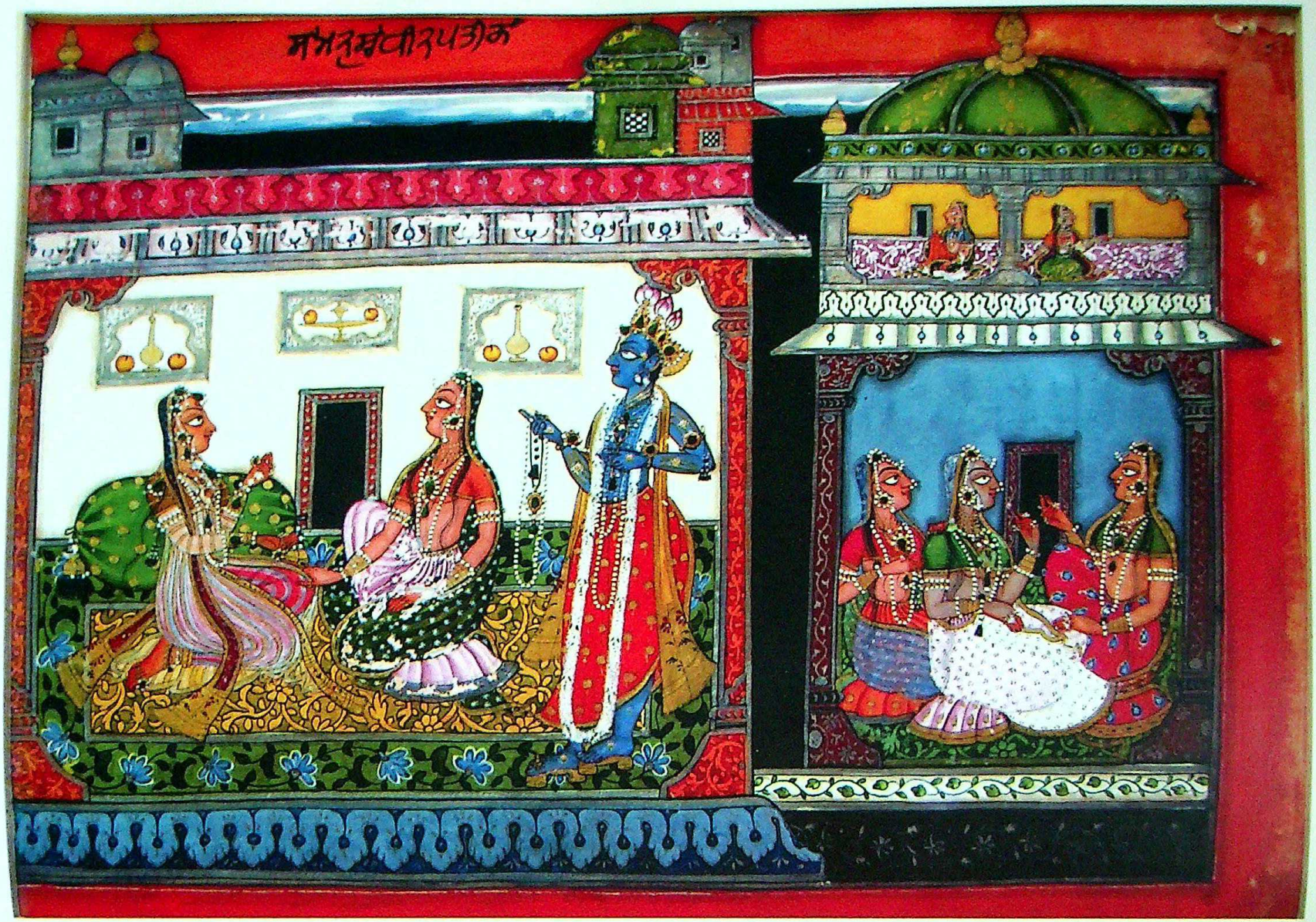

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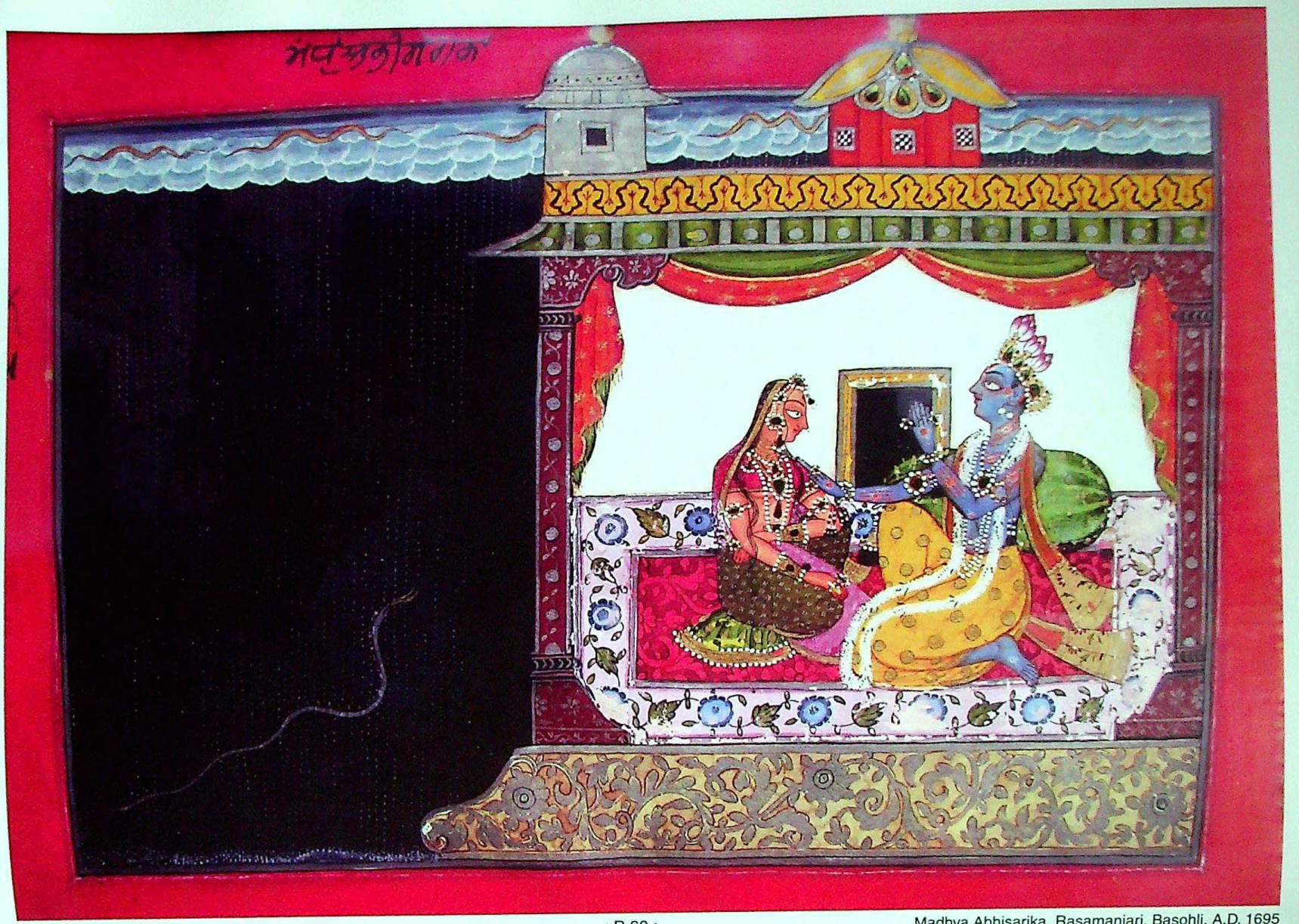

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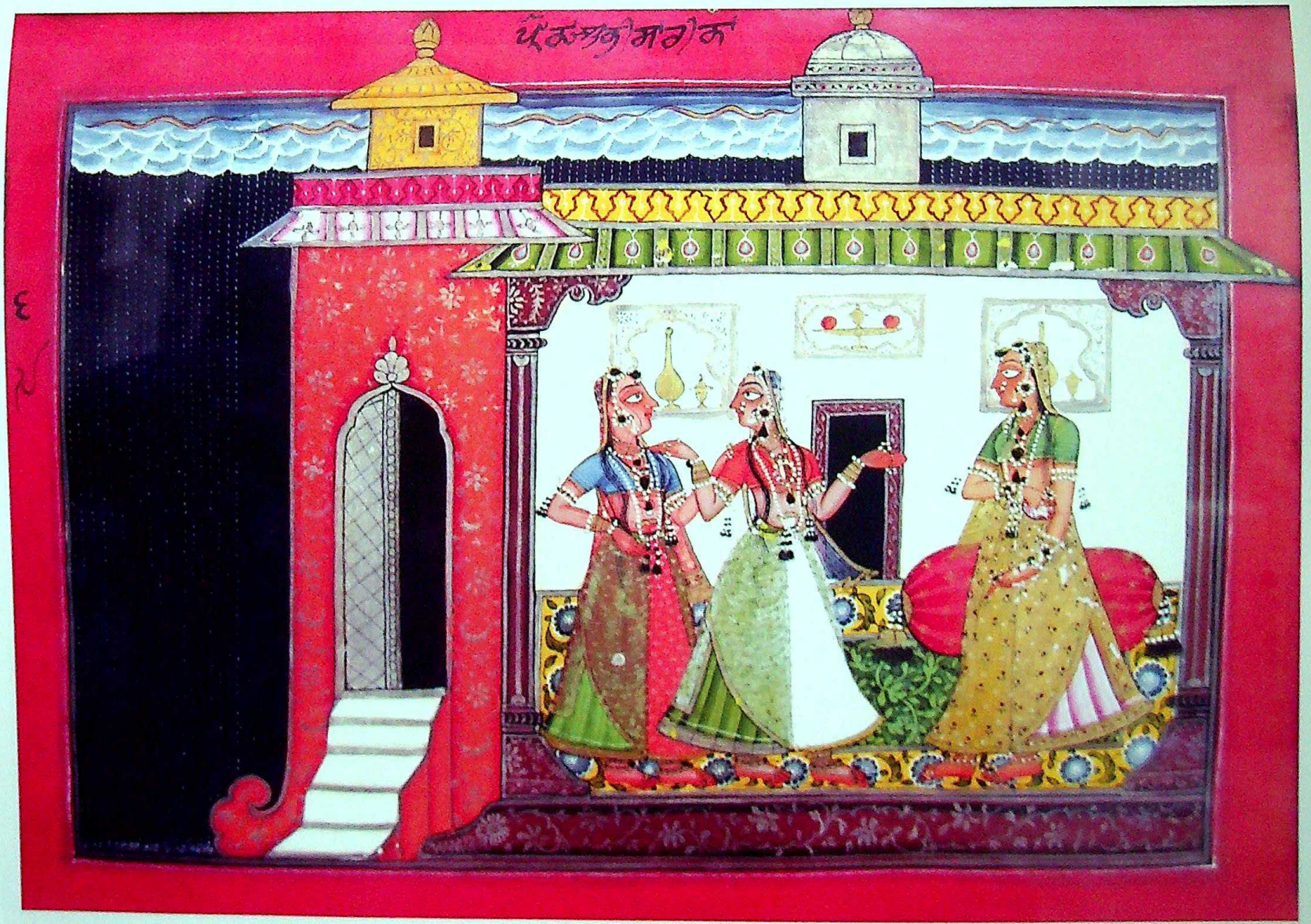

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Praudha Abhisarika, Rasamanjari, Basohli, A.D. 1695
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Divsa Abhisarika, Rasamanjari, Basohli, A.D. 1695
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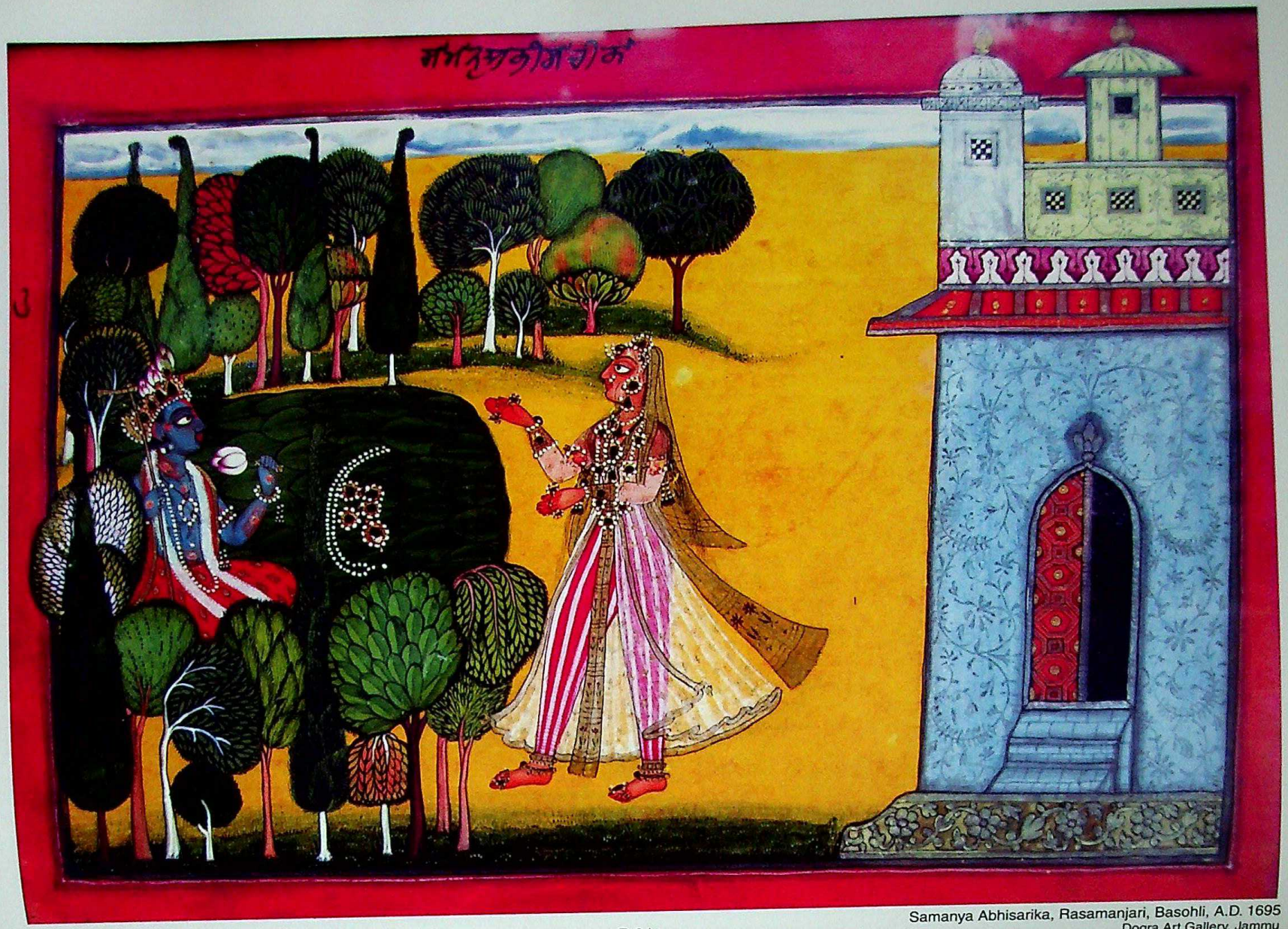

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smilingly with cheeks moist with perspiration they tasted the ecstasy of warm embraces.

P 64

सामान्यवनिताऽभिसारिका

लोलच्चोलचमत्कृति प्रविलसत्काञ्चीलताझङ्कृति
न्यञ्चत्कञ्चकबन्धबन्धुरचलद्वक्षोजकुम्भोन्नति।
स्फूर्जद्दीधिति विस्फुरद्गति चलच्चामीकरालङ्कृति
क्रीडाकुञ्जगृहं प्रयाति कृतिनः कस्यापि वाराङ्गना ॥82॥

Samanya Abhisarika

The courtesan goes to meet her lucky lover in his bower spreading her charm in all directions. Her shawl glittering in flutterings, her charming girdle tinkling, her full bosom heaving on the tightly fastened string of her bodice, her gold ornaments danglings all the way due to her brisk gait and long strides, she heads to her destination.

प्रवत्स्यत्पतिका

प्रस्थानं वलयैः कृतं प्रियसखैरस्रैरस्रं नतं
धृत्या न क्षणमासितं व्यवसितं बुद्ध्यापि गन्तुं पुरः।
यातुं निश्चितचेतसि प्रियतमे सर्वे समं प्रस्थिता
गन्तव्ये सति जीवित! प्रियसुहृत्सार्थः किमु त्यज्यते ॥83॥

Pravatsyat-patika Nayika

The Nayika is anticipating separation. Bhanudatta, the poet of Rasamanjari has quoted 'Amarukashataka' to explain this new type of heroine, who in other texts does not find mention.

Nayika to herself within Nayaka's hearing says, "Hearing the news of my beloved's decision to depart, my bracelets have slipped away because of the thinness caused to the arms, and my tears are trickling down constantly. My patience is no more with me and my brain has departed alongwith all senses. Every reason for my existence is finished, under such circumstances, Oh my lover why are you deserting your friends, (my senses etc.), take them along on your voyage.

मुग्धा प्रवत्स्यत्पतिका

प्राणेश्वरे किमपि जल्पति निर्गमाय
क्षामोदरी वदनमानमयञ्चकार।
आली पुनर्निभृतमेत्य लतानिकुञ्ज-
मुन्मत्तकोकिलकलध्वनिमातनोत्॥ 84॥

Mugdha Pravatsyat-patika

As soon as her lover was breaking the news of his proposed departure in mumbling voice, the slim, slender-waisted Nayika cast her face down. Seeing this, her Sakhi slipped stealthily into the bower of creepers and produced sweet notes from her throat like those of an infatuated cuckoo.

मध्या प्रवत्स्यत्पतिका

गन्तुं प्रिये वदति निश्श्वसितं न दीर्घ-
मासीन्न वा नयनयोर्जलमाविरासीत्।
आयुर्लिपिं पठितुमेणदृशः परन्तु
भालस्थलीं किमु कचः समुपाजगाम ॥85॥

Madhya Pravatsyat-patika

On hearing from her lover the news of his proposed departure she was stunned. She neither heaved a sigh, nor

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dropped a tear from her eyes. A lock of her curls crept on her forehead, as if, to read the lines of destiny spelling the remaining days of her life.

प्रौढा प्रवत्स्यत्पतिका

नायं मुञ्चति सुभ्रुवामपि तनुत्यागे वियोगज्वर-
स्तेनाहं विहिताञ्जलिर्यदुपते! पृच्छामि सत्यं वद।
ताम्बूलं कुसुमं पटीरमुदकं यद् बन्धुभिर्दीयते
स्यादत्रेव परत्र तत्किमु विषज्वालावलीदुस्सहम्॥ 86॥

Parakiya Pravatsyat-patika

Krishna was about to depart from Gopis when one of them asks him anticipating his separation : 'O Krishna, the Lord of Yadus, the fever of (your) separation will not leave the love-striken gopis (maidens) even after their death. I, therefore, pray to you, with folded hands, to tell me truthfully whether the betel leaves, water flowers and sandal paste offered to the departed souls by their dear ones, produce the same unbearable poisonous flames of passion in the other world also as they do in this world in the event of separation.

P 65

परकीया प्रवत्स्यत्पतिका

न्यस्तं पन्नगमूर्ध्नि पादयुगलं भक्तिर्विमुक्ता गुरो-
स्त्यक्ता नीतिरकारि किं न भवतो हेतोर्मया दुष्कृतम्॥
अङ्गानां शतयातना नयनयोः कोऽपि क्रमो रौरवः
कुम्भीपाकपराभवश्च मनसो युक्तं त्वयि प्रस्थिते ॥87॥

Parakiya Pravatsyat-patika

The Nayika speaks out her mind to the Nayaka, "I have trodden on the heads of the snakes, disobeyed my parents and disrespected other elders and given up all discretion. What all have I not done for your cause? Now, when you are determined to depart on journey, after your departure, eyes, body and soul will be left to suffer the torture of hell and perpetual tears (like Ruru deer) and suffocation (of being ripened in a pitcher like putapaka called Kumbhipaka will rightly be my only companions."

सामान्या प्रवत्स्यत्पतिका

मुद्रां प्रदेहि वलयाय भवद्वियोग-
मासाद्य यास्यति बहिः सहसा यदेतत्।
इत्थं निगद्य विगलन्नयनाम्बुधारा
वाराङ्गना प्रियतमं करयोर्बभार ॥ 88॥

Samanya Pravatsyat-patika

'O dear! In your separation, my bracelets will become loose and drop away because of the thinless caused by lonliness, so please give me your ring to wear in place of the bracelets. Saying these words the courtesan filled her eyes with tears and held her lover with both her hands.

उत्तमा

पतिश्शयनमागतः कुचविचित्रितोरस्थलः
प्रसन्नवचनामृतैरयमतर्पि वामभ्रुवा।
अचर्चि सुभगस्मितद्युतिपटीरपङ्कद्रवै-
रपूजि विलसद्विलोचनचमत्कृतैरम्बुजैः॥ 89॥

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Uttama Nayika

(Nayika who under all circumstances maintains her balance of mind and treats her lover well inspite of his blameworthiness.)

The husband entered her chamber bearing on his chest the imprints of other woman's breasts, the Nayika saw it in casual neglect. She, the one with lovely eye-brows, happily spoke soft and pleasing words to him, cooled him with her enchanting lips as if spraying sandal paste of radiant smiles and with her lotus flower eyes, dancing brighty, she worshipped him in welcome.

P 66

मध्यमा

कान्ते सागसि कञ्चुकस्पृशि तया सावीकृतग्रीवया
मुक्ताः कोपकषायमन्मथशरक्रूराः कटाक्षांकुराः।
साकूते दरहासकेसरवचोमाध्वीकधारालसा
प्रीतिः कल्पलवेत काचन महादानीकृता सुभ्रवा ॥90॥

Madhyama Nayika.

The Nayika in love, reviles her lover for his lapses.

The guilty husband touched her blouse, the beautiful woman turned away her neck, shot on him piercing glances, fierce like the red hot arrows of angry Kamadeva, the god of love. But on his pacifying her, she surrendered herself to him presenting her love enriched with soft smiles and sweet words, as if her love were the kalpalata, mythical wish-granting creeper drooping with the weight of flowers laden with honey.

P 67

अधमा

प्रस्थाने तव यः करोति कमलच्छायां मुखाम्भोरुहे
श्रीखण्डद्रवधारायाः शिशिरया मार्गं पुरः सिञ्चति।
तस्मिन् प्रेयसि विद्रुमद्रवनदीरिङ्गत्तरङ्गभ्रमि-
भ्रान्तक्लान्तसरोजपत्रसदृशा भूयो दृशा क्रुध्यसि ॥91॥

Adhama Nayika

This much loved Nayika though loved, insults her lover. Her Sakhi preaches her to chestise her in her actions, "your eyes are at this moment (of your anger) like a pair of faded lotuses circling in the whirlpool of the agitated waves of the coral river, you express your annoyance to your lover, who has always wished you well and sheltered you like true lover ever because he can not see your face pale and tormented. You are for him the one and only one to love him.

P 68

मण्डन

स्तनकनकमहीधरोपकण्ठे
प्रियकरपल्लवमुल्लसत्प्रमोदम्।
रहसि मकरिकामिषाल्लिखन्तीं
कमलमुखी कमलैः सखीं जघान ॥92॥

Mandana (Act of painting a teasing decoration by Sakhi)

While being decorated by her sakhi, the lotus faced Nayika, in her lonely chamber, reproachingly hit her Sakhi, who on the pretext of painting a fish beneath her fair elevated breasts, has made a picture of the hands of the romantic lover. (In fact fish is Makra which decorates Kamadeva's flag and lovers are always under Kama's

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spell of infatuation, hence this painting gives joy to the heroine.)

P 69

उपालम्भ

सान्द्रध्वानैर्मुखरितदिशश्श्रेणयस्तोयदानां
धारासारैर्धरणिवलयं सर्वत्रः प्लावयन्ति।
तेन स्नेहं वहति विपलुं मत्सखी युक्तमेव
त्वं निःस्नेहो यदसि तदिदं नाथ! मे विस्मयाय ॥93॥

Upalambha

Nayika's Sakhi meets the Nayaka in reproachful complaint, "The thunder of the clouds is resounding and surrounding all directions and the rolling clouds are flooding the earth all around with incessant rain. At this hour it is befitting for my friend to entertain a deep feeling of love. But, Sir, I am surprised to see you devoid of love for my Sakhi. (Your coldness towards her is not justified).

P 70

शिक्षा

सानन्दमालि! वनमालिविलोकनाय
निर्गुच्छ कुञ्जमिति किन्तु विचारयेथाः।
झङ्कारिणो मधुलिहो दिवसे भ्रमन्ति
रात्रौ पुनश्चपलचञ्चुपुटाश्चकोराः॥ 94॥

Shiksha (Instructive lesson)

'My friend you may gladly proceed to the bower to see the lord of forests Krishna but before leaving, keep in mind these two instructions. Firstly humming bees keep hovering there during the day time (indicating bad men) and secondly, in the night, the moon-partridges (Chakoras) with their garrulous beaks keep roaming around (indicating the presence of rumour mongers, (these instructions have another meaning too, i.e. Krishna like bees will bite you and then tell the story of his affair with you to others).

P 71

सखीकृत्त परिहास

आगारभित्तिलिखितासु निवेदयस्व
कः सप्तमो दशसु मूर्त्तिषु लोकभर्तुः।
इत्थं सखीजनवचः प्रतिपद्य सद्यः
सीता स्मितद्युतिभिरुत्तरयाञ्चकार ॥95॥

Sakhitrita Parihasa

The Sakhi points out to the ten pictures of Vishnu's incarnations on the wall of the room and asks Sita (Rama's consort) to name the seventh. Sita looked up and smiled without answering. (Rama is the 7th incarnation and as per tradition a Hindu wife never utters the name of her husband. A smile is enough to accept it).

प्रियकृत्त परिहास

भ्रूसञ्ज्ञयाऽऽदिशसि तन्वि! सखीं न वाग्भि-
रित्थं विहस्य मुरवैरिणि भाषमाणे।
राधा चिराय दशनव्रणदूयमान-
बिम्बाधरा वदनमानमयाञ्चकार ॥ 96॥

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Priyakrita Parihasa (Nayaka in jest)

Krishna teases Radha after kissing and biting her lips and Radha makes an effort to hide the visible cut mark. Jesting Krishna says, 'O the sweet slender woman! Why do you converse with your Sakhi through movement of your eye-brows and not by uttering words.' On hearing Krishna saying so she remained silent with her face downcast.

P 72

प्रियाकृत्त परिहास

दिव्यं वारि कथं, यतः सुरधुनी मौलौ, कथं पावकौ
दिव्यं, तद्धि विलोचनं, कथमहिदिव्यं स चाङ्गे तव।
तस्माद् द्यूतविधौ त्वयाऽद्य मुषितो हारः परित्यज्यता-
मित्थं शैलभुवा विहस्य लपितः शुम्भुः शिवायास्तु वः॥ 97॥

Priyakrita Prihasa

(Nayika jesting to her husband.) The episode of Lord Shiva hiding Parvati's necklace on the pretext of staking it in gamble convincing her on oath of having not done so, is behind Parvati's smile and she says to her Lord, Shiva, "Give me back my necklace, which you have today stolen during our game of dice. I cannot accept your swearing by the holy Ganges, which you carry on your head, nor your swearing by the holy fire which you hold in your eyes, nor your swearing by the serpents which you wear on your body."

P 73

संघट्टन

अञ्चति रजनिरुदञ्चति तिमिरमिदं चञ्चति मनोभूः।
उक्तं न त्यज युक्तं विरचय रक्तं मनस्तस्मिन् ॥ 98॥

Sanghattana

(An effort to unite lovers, normally by a Sakhi or a Duti, the messenger girl)

In the growing darkness of the approaching night Kama, the sexual desire is restless. Pray don't disregard my opportune advice, and let your soul relish the love of your Lord.

P 74

विरहनिवेदन

चक्रे चन्द्रमुखी प्रदीपकलिका धात्रा धरामण्डले
तस्या दैववशाद्दशाऽपि चरमा प्रायः समुन्मीलति।
तद् ब्रूमः शिरसा नतेन सहसा श्रीकृष्ण! निक्षिप्यतां
स्नेहस्तत्र तथा यथा न भवति त्रैलोक्यमन्धं तमः ॥99॥

Virahanivedana (Narration of the pain of separation by the Duti, the messenger girl or the Sakhi)

Radha's condition is that of virahani, her Sakhi reports it to Krishna.

Radha, the moonfaced is like the flame of light for this world but unfortunately this flame is fading to death and is at her last breath like the lamp-wick dying out before its end waiting to burst into a flare. Most humbly I pray to you Krishna to revitalize this flame immediately with your love to avoid darkness immersing in darkness. [As the lamp needs oil (sneha), Radha also needs love (Sneha) which only you are apt to provide].

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P 75

पति

त्वं पीयूषमयूख! मुञ्च शिशिरस्निग्धान्सुधाशीकरान्
त्वं भोगीन्द्र! विलम्बसे किमु फणाभोगैः शनैर्वीजय।
त्वं स्वर्वाहिनि! किञ्च सिञ्च सलिलैरङ्गैः शिरीषोपमैः
सेयं शैलसुता कठोरमहसः कान्त्या पथि क्लाम्यति ॥100॥

Pati (Nayaka, the husband)

Shiva, on seeing Parvati in physical pain born of sun's heat exhausting her, addresses the natural forces, " O moon! Shower your soothing cool nectar drops on her; O king cobra, please do not delay but fan gentle breezes unto her with your out-spread hood! Oh Ganga! moisten with your waters the Shirish like (very soft) limbs of Parvati, who is withering on the footpath in the oppressive heat of the sun.

P 76

अनुकूल नायक

पृथ्वि! त्वं भव कोमला दिनमणे! त्वं शैत्यमङ्गीकुरु
त्वं वर्त्मन्! लघुतां प्रयाहि पवन! त्वं खेदमुत्सारय।
सान्निध्यं श्रय दण्डकावन! गिरे! निर्गच्छ मार्गाद्वहिः
सीताऽसौ विपिनं मया सह यतो निर्गन्तुमुत्कण्ठते ॥101॥

Anukula-Nayaka

A husband like Lord Rama devoted to his wife alone imagining the hazards Sita would encounter, while accompanying him to the exile in forests, prays to earth etc.

O earth, be soft, O sun, assume coolness; O pathway make yourself short; O breeze, relieve her fatigue, O Dandakaranya (Forest), Come near, O mountain, remove yourself from our way, for Sita is keen on accompanying me to the forest.

P 77

दक्षिण नायक

एतत्पुरः स्फुरति पद्मदृशां सहस्र-
मक्षिद्वयं कथय कुत्र निवेशयामि।
इत्याकलय्य नयनाम्बुरुहे निमील्य
रोमाञ्चितेन वपुषा स्थितमच्युतेन ॥102॥

Dakshina Nayaka

(The hero is impartial in love and treats all his wives as equals)

Krishna is seen as Dakshina Nayaka when he says, "Thousands of lotus-eyed girls are present before me. On whom should I fix any eyes" saying so he closed his eyes and experienced the thrill of romance.

धृष्ट नायक

बद्धो हारैः करकमलयोर्द्वारितो वारितोऽपि
स्वापं ज्ञात्वा पुनरुपगतो दूरतो दत्तदृष्टिः।
तल्पोपान्ते कनकवलयं भ्रष्टमन्वेषयन्त्या
दृष्टो धृष्टः, पुनरपि मया पार्श्व एव प्रसुप्तः ॥103॥

Dhrishta Nayaka (the shameless husband or lover)

Nayika speaks about such a man to her Sakhi, "Sick of his shameless behaviour I had forbidden him to come

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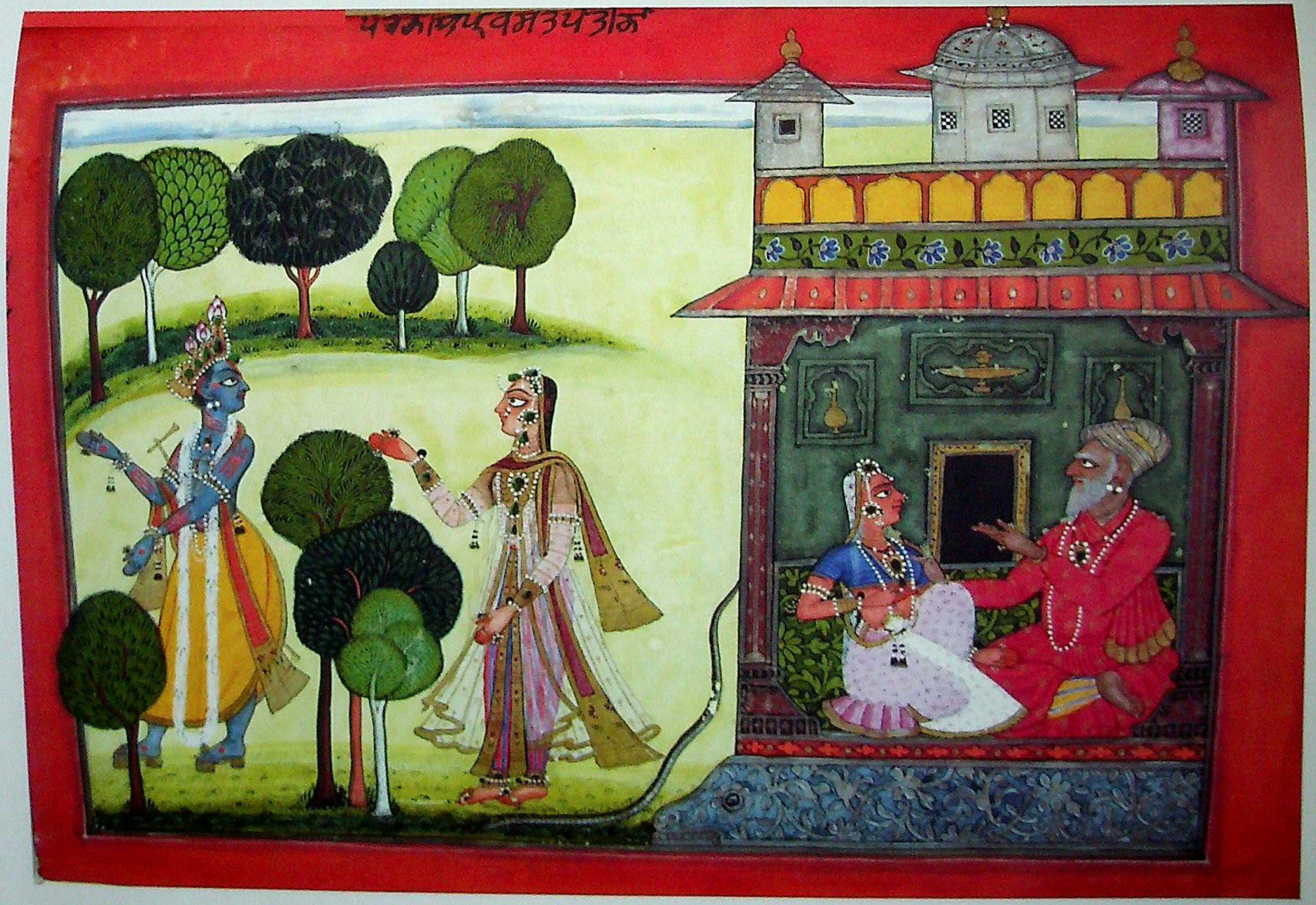

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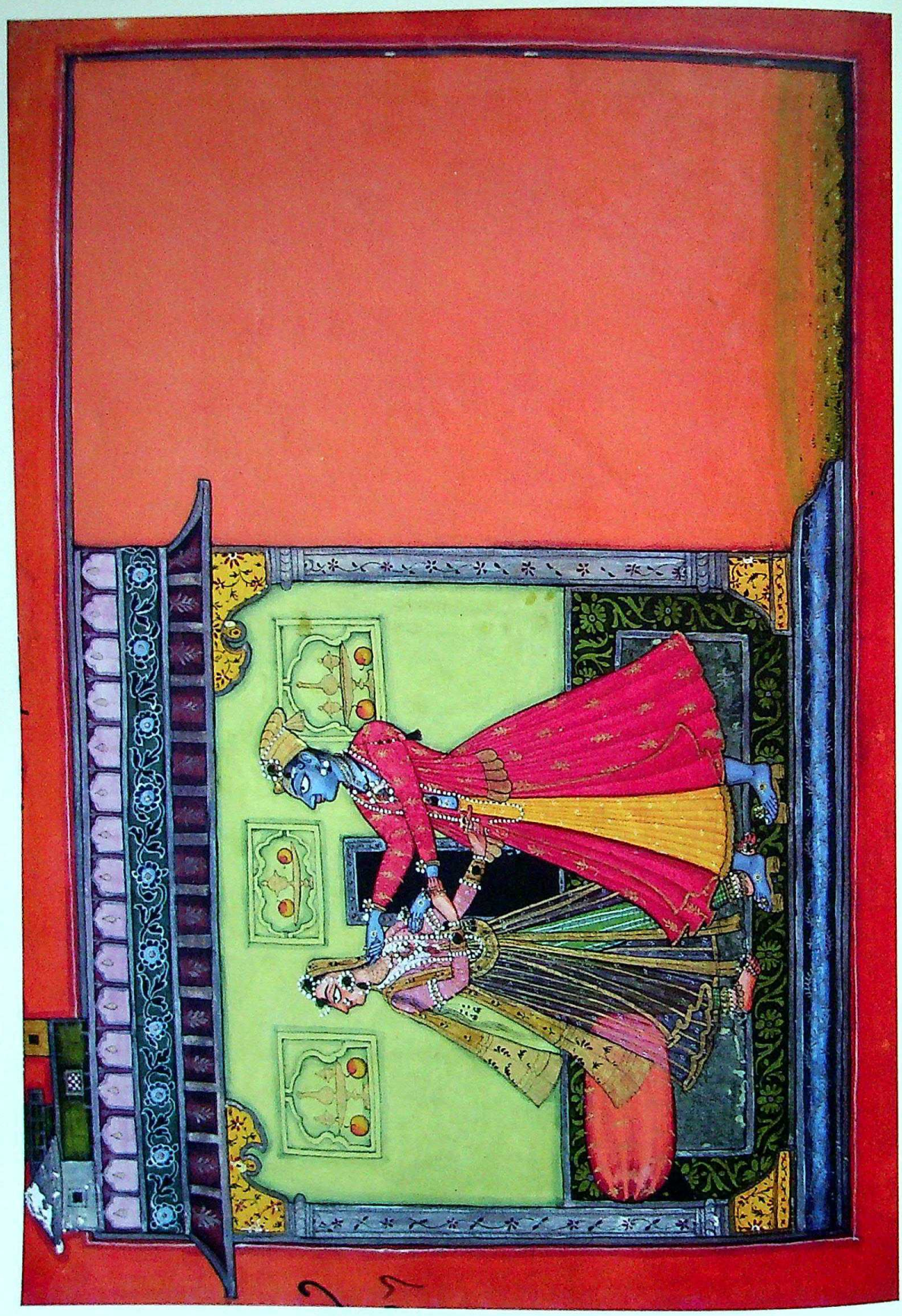

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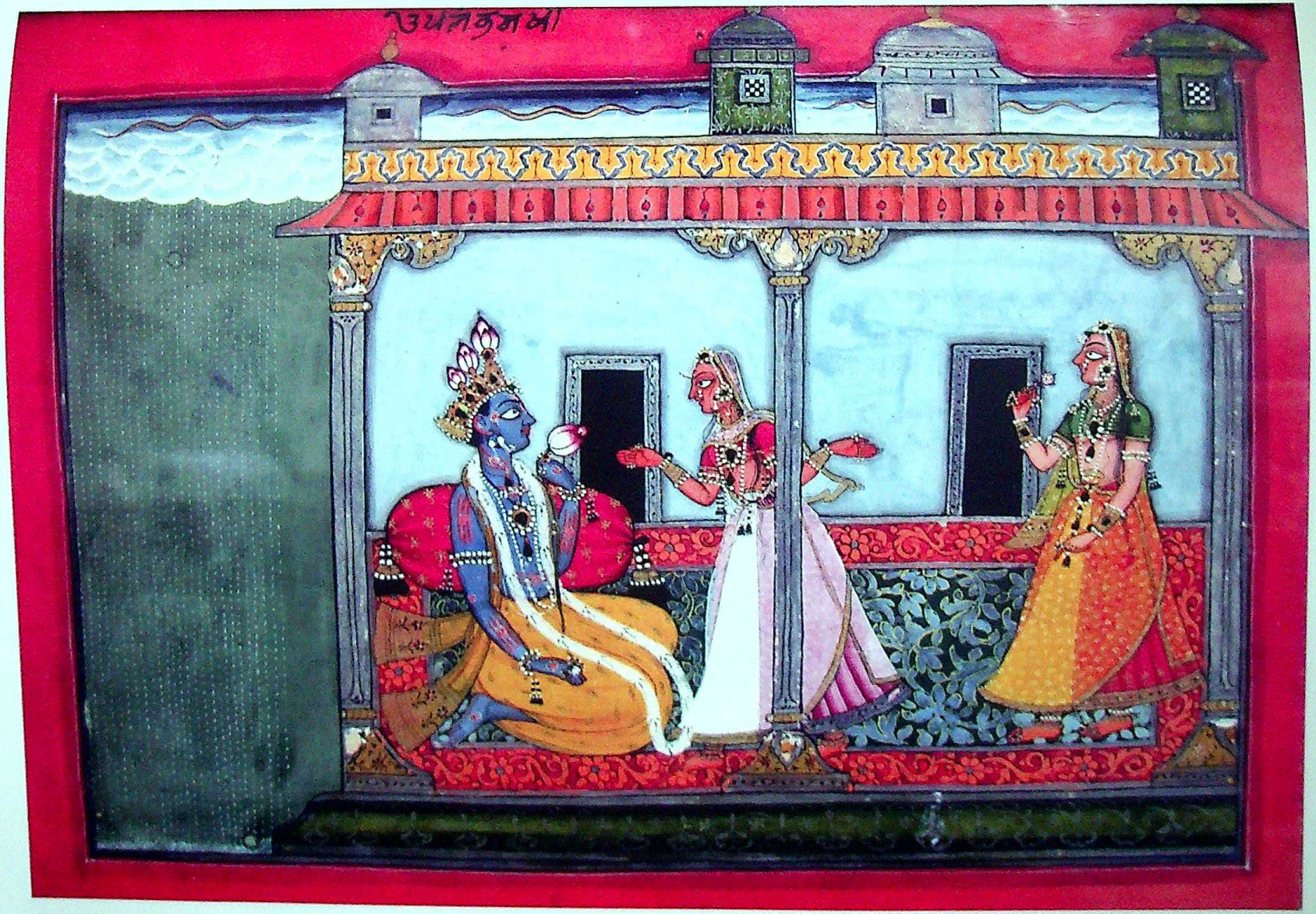

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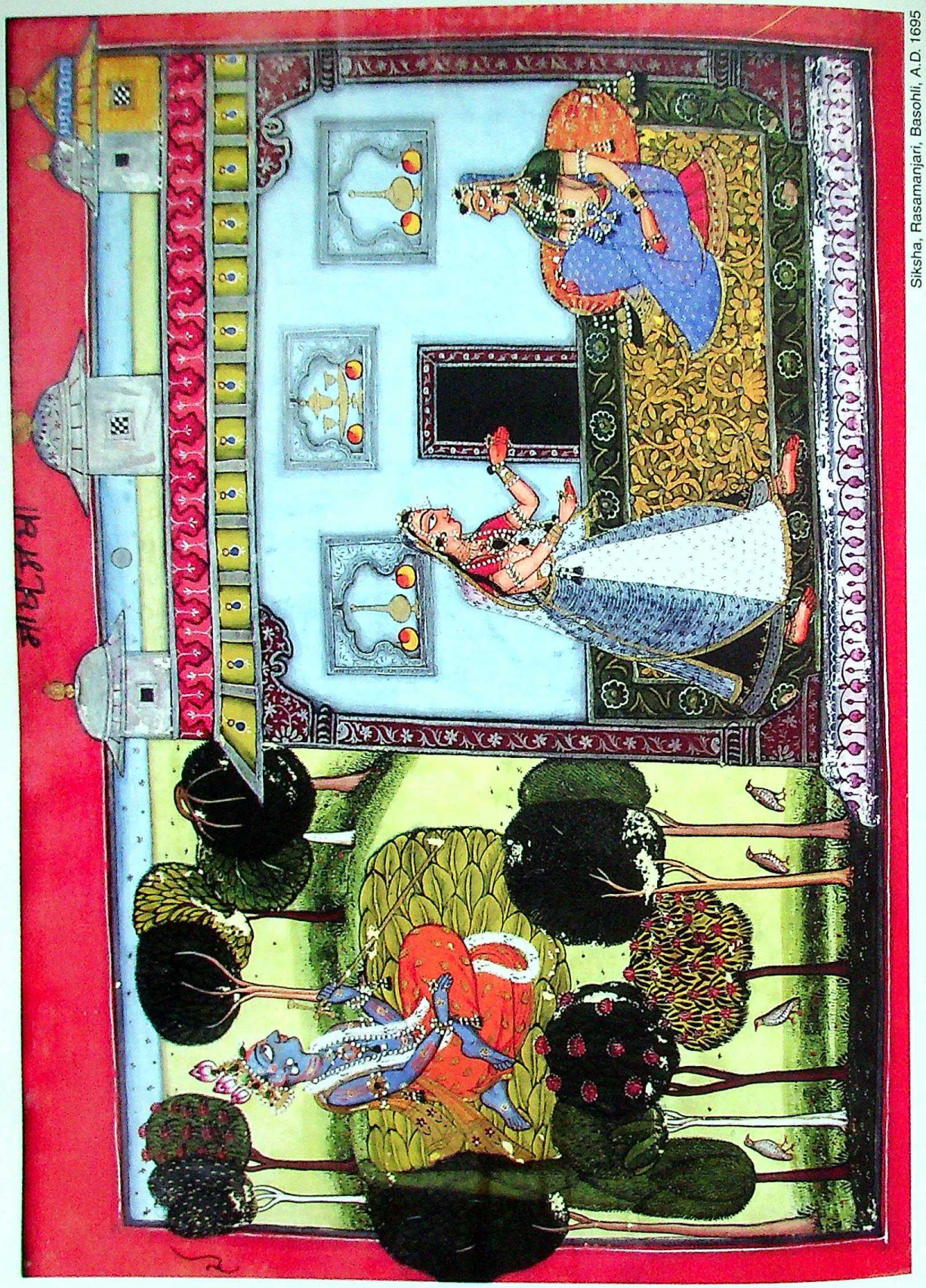

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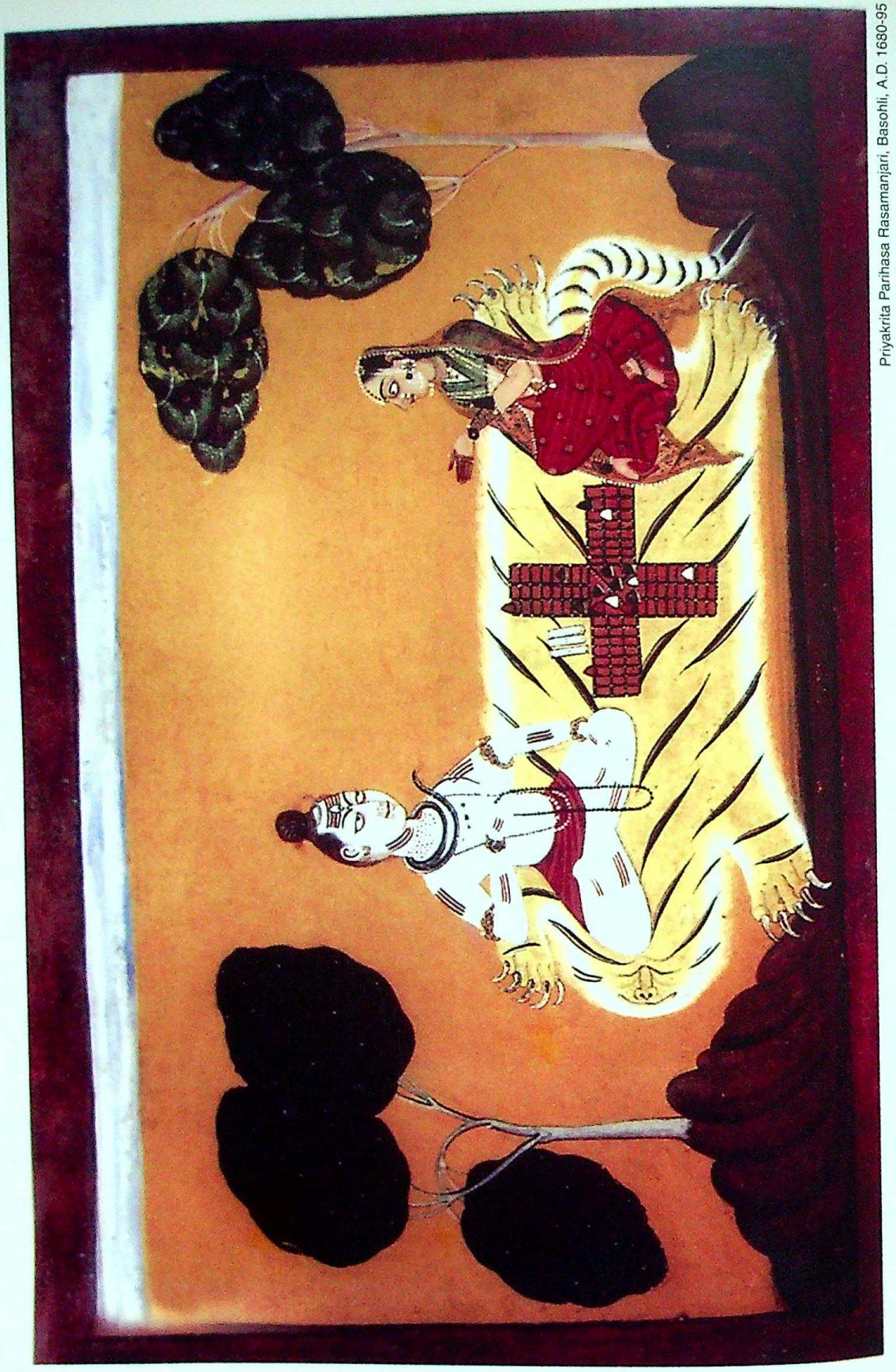

Priyakrita Parihasa Rasamanjari, Basohli, A.D. 1680-95

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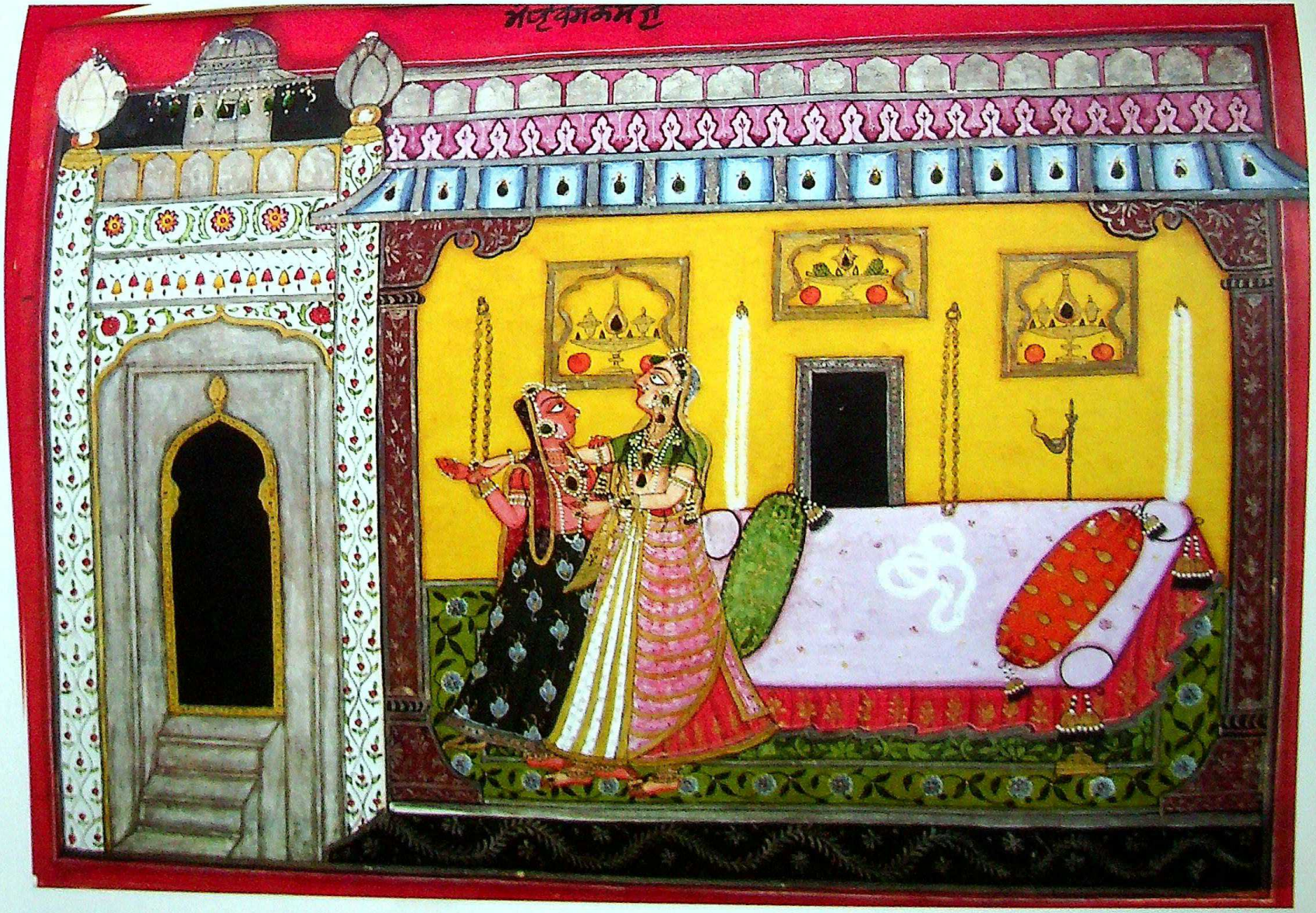

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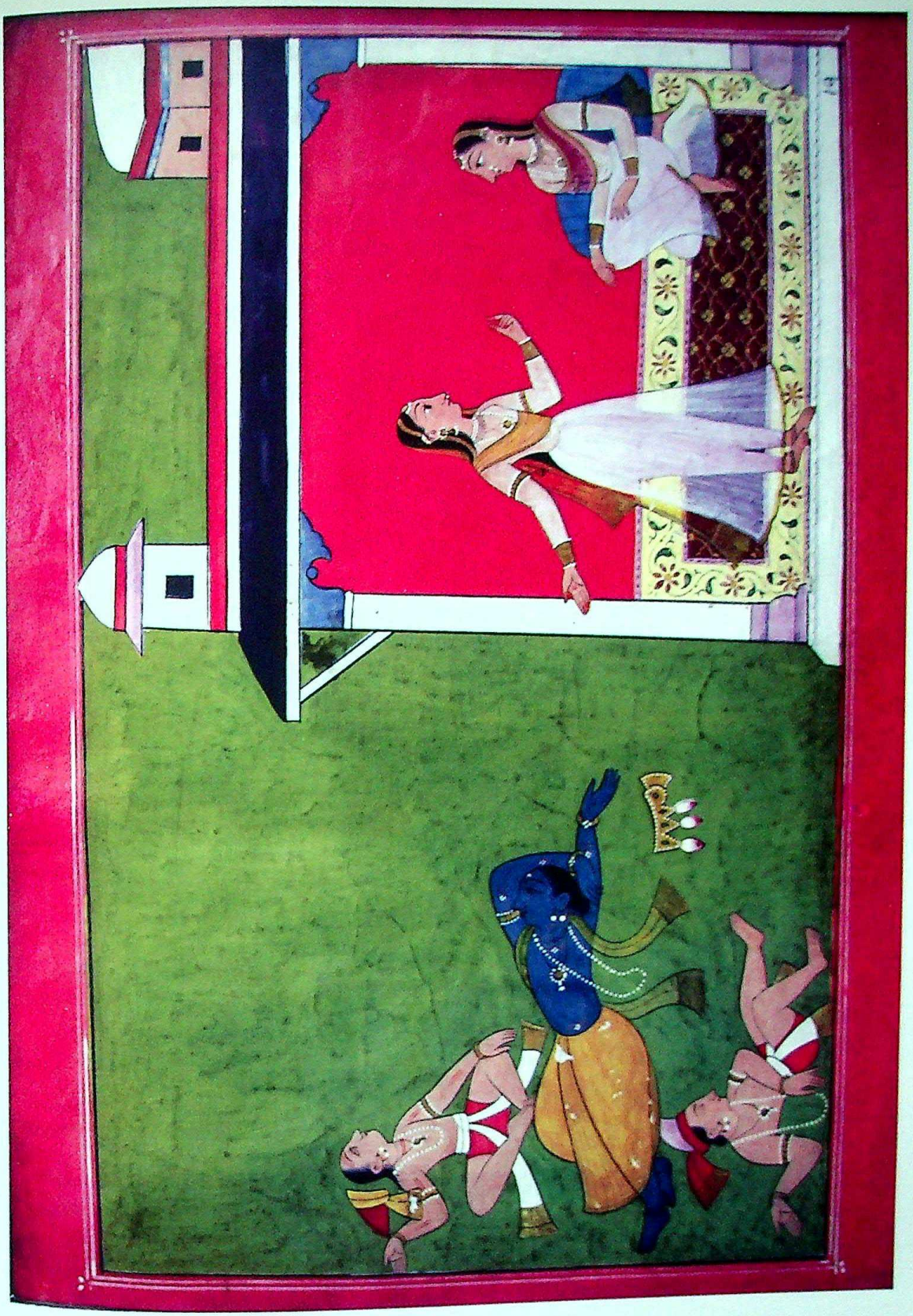

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to my door and tied together his hands with my pearl necklace and showed him the door, but he approached me again while I were asleep. When I got up and looked for my gold bracelet, I found him asleep beside me.

शठ नायक

मौलौ दाम विधाय भालफलके व्यालिख्य पत्रावलीं
केयूरे भुजयोर्निधाय कुचयोर्विन्यस्य मुक्तास्रजम्।
विश्वासं समुपार्जयन् मृगदृशः काञ्चीनिवेशच्छला-
न्नीवीग्रन्थिमपाकरोति मृदुना हस्तेन वामभ्रुवः ॥104॥

Shatha Nayaka

The rakish and hypocritical husband as a hero, is clever in dealings with women and can hide his emotions to enact favourable situation for his pleasure.

The cunning lover won the confidence of his doe-eyed beloved by garlanding her braid, painting floral designs on her forehead with sandal-paste, putting armlets on her upper parts of the arms, and by placing a necklace of pearls on her bosom, winning her confidence, he slyly loosens the koot of her lower garments with his soft hand on the pretext of decorating her girdle with Kanchi ornament.

उपपति

शङ्काशृङ्खलितेन यत्र नयनप्रान्तेन न प्रेक्ष्यते
केयूरध्वनिभूरिभीतिचकितं नो यत्र वाऽऽश्लिष्यते।
नो वा यत्र शनैरलग्नदशनं बिम्बाधरः पीयते
नो वा यत्र विधीयते च मणितं तत्किरतं कामिनोः ॥105॥

Upapati (Nayaka in love with another's wife)

Bhanudatta's description of sub-husband (upapati) relates to the secret affair of married man with a married woman. It is impure sinful relationship of two souls involved for quenching their lust. Fear of being noticed does not allow the lustful lovers to raise their eyes to meet, passion suppresses their intensity of gaze. Embracing is avoided for fear of jingling sound of the armlet being heard by others. They kiss each other's lips without allowing their teeth to contact or react and, there is no foreplay involved in their sex games.

वैशिक

काञ्चीकलक्वणितकोमलाभिकान्तिं
परावतध्वनितचित्रितकण्ठपालिम्॥
उद्भ्रान्तलोचनचकोरमनङ्गरङ्ग-
माशास्महे कमपि वारविलासवत्याः ॥106॥

Vaishika Nayaka

Such people normally visit professional prostitutes or sex-workers which relation can, sometimes, develop into a love-affair. A Nayaka expresses his thoughts to himself in low voice or speaks to a friend who shares his secrets.

His words, 'I long for the revelry of love in the company of a courtesan, whose girdle tinkles, whose navel is delicate and beautiful. Whose decorated neck is resonant with pigeon like mutterings and whose eyes are tremulous like chakoras (the dancing moon birds).'

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उत्तम वैशिक

चक्षुः प्रान्तमुदीक्ष्य पक्ष्मलदृशः शोणारविन्दश्रियं
नोच्चै र्जल्पति, न स्मितं वितनुते, गृणाति वीटीं न वा।
तल्पोपान्तमुपेत्य किन्तु पुलकस्फूर्जत्कपोलद्युतिः
कान्तः केवलमानतेन शिरसा मुक्तास्रजं गुम्फति ॥107॥

Uttama Vaishaka

The courtesan is angry, her red eyes suggest her unbearable anger which compels the visiting Nayaka to hold his words in low discourse. He does not accept the betel-leaf offered to him. He goes near her bed with excitement written on his glowing cheeks, with downcast eyes, he prepares a necklace of pearls for her.

मध्यम वैशिक

आस्यं यद्यपि हास्यवर्जितमिदं लास्येन वीतं वचो
नेत्रं शोणसरोजकान्ति तदपि क्वापि क्षणं स्थीयताम्।
मालायाः करणोद्यमो मकरिकारम्भः कुचाम्भोजयो-
र्धूपः कुन्तलधोरणीषु सुदृशः सायन्तनो दृश्यते ॥108॥

Madhyama Vaishaka

The Nayaka's friend informs the man about tense atmosphere prevailing around Nayika, "In anger the courtesan has no smile on her face. There seems to be no melody in her songs or soft words on her tongue. Her eyes have anger generated redness and for you it is time to stay away somewhere for a short time. Possibly by the evening approaching, her sexual desires may awaken, she might prepare garlands to decorate her breasts and paint the signs of fish (Makras) on them and also apply scent to her braid."

अधम वैशिक

उदयति हृदि यस्य नैव लज्जा,
न च करुणा, न च कोऽपि भीतिलेशः।
बकुलमुकुलकोशकोमलां मां
पुनरपि तस्य करे न यातयेथाः ॥109॥

Adhama Vaishika

Speaking about, the Nayaka; the rake one, the Nayika tells her Sakhi, 'I am tender like a bud of Maulasiri (Minusops elengi, a tree with fragrant flowers). Don't send me to that rake who has no shame, no pity and no fear in his heart and whose harshness I can't bear any longer.

मानी नायक

बाह्याकूतपरायणं तव वचो वज्रोपमेयं मनः
श्रुत्वा वाचमिमामपास्य विनयं व्याजाद् बहिः प्रस्थिते।
प्रातर्वीतविलोकने परिहतालापे विवृत्तानने
प्राणेशे निपतन्ति हन्त कृपणा वामभ्रुवो दृष्टयः ॥110॥

Mani Nayaka

The Nayaka retaining his pride is one who, having heard his beloved woman's remark, alleging that while his speech was adept in superficial meaning his heart was comparable to a stone. The indignant hero, discarding all humility prepared to depart on some pretext rejecting her solicitations, avoiding her looks, shunning conversation.

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He turned away while the Nayika with her charming eyebrows fixed, looked at him helplessly.

P 78

वाकचतुर

तमोजटाले हरिदन्तराले काले निशायास्तव निर्गतायाः।
तटे नदीनां निकटे वनानां घटेत शातोदरि! केः सहायः ॥111॥

Vaka-Chatura

The hero, clever in speech speaks to the Nayika, telling her that he was the only man in the world who would protect her when she dared out in the dark night. His words; 'After you have set out at a time of night when the long tresses of darkness are, as if, pervading all space, who will be your protector on the bank of the stream near the woods, because you are a slender waisted beauty.

चेष्टा चतुर

कान्ते कनकजम्बीरं करे किमपि कुर्वति।
आगारलिखिते भानौ बिन्दुमिन्दुमुखी ददौ ॥112॥

Chesta Chatura

At the moment when the lover held in his hand the golden lime fruit (suggestive of female breasts and an invitation to secret haunt). The moon faced Nayika, put a dot on the sun painted on the wall (suggesting a meeting after sunset).

P 79

प्रोषितः पति

ऊरू रम्भा, दृगपि कमलं, शैवलं केशपाशो,
वक्त्रं चन्द्रो, लपितममृतं, मध्यदेशो मृणालम्।
नाभिः कूपो, बलिरपि सरित्, पल्लवः किञ्च पाणि-
र्यस्याः सा चेदुरसि, न कथ हन्त तापस्य शान्तिः ॥113॥

Proshitapati

Husband in separation laments remembering his love who lives in his heart. He thinks of her thighs resembling those of famous nymph Rambha, her lotus eyes, locks of hair like thin blades of moss (Shaivalam), moon like face, speech like nectar, waist like a lotus-slalk, navel like a well, fold in the belly like a stream and hands like soft new born leaves and yet the separation gives no abatement of the fever of his heart. He cries for peace.

प्रोषित उपपति

यान्त्याः सरः सलिलकेलिकुतूहलाय
व्याजादुपेत्य मयि वर्त्मनि वर्तमाने।
अन्तःस्मितद्युति चमत्कृतदृक्तरङ्गै
रङ्गीकृतं किमपि वामदृशः स्मरामि ॥114॥

Proshita Upapati

'At the time my beloved was on her way to the water pool for a swim and the water-games,' I surprised her with my presence enroute. The sweet eyed beauty stood there and accepted my unspoken request with an amazing sidelong glance lit up as if by an inner smile. I recall those moments in separation from her.

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प्रोषित वैशिक

अधृतपरिपतन्निचोलबन्धं मुषितनकारमवक्रदृष्टिपातम् ।
प्रकटहसितमुन्नतास्यबिम्बं पुरसुदृशः स्मरचेष्टितं स्मरामि॥115॥

Proshita Vaishika

I recall the sexual erotic desire of the sweet-eyed mistress, who did not hold up her loosened upper garment, nor did she utter any words of refusal. Her gaze was frank, her laughter manifest, face turned towards me.

आभास नायक

शून्ये सद्मनि योजिता बहुविधा भङ्गी वनं निर्जनं
पुष्पव्याजमुपेत्य निर्गतमथ स्फारीकृता दृष्टयः ।
ताम्बूलाहरणच्छलेन विहितौ व्यक्तौ च वक्षोरुहा-
वेतेनापि न वेत्ति दूति! कियता यत्नेन स ज्ञास्यति॥116॥

Abhasa Nayaka

The ignorant, innocent young man in love as reported by Nayika to her Sakhi, "I dropped hints in the uninhabited house to him in number of manners. We, both went into the solitude of forests on the pretext of picking flowers and came out. I gazed at him with wide-open eyes, while he offered betel-leaf to me, I revealed to him my bosom. In spite of these hints and advances he did not understand. Now what else could have made him wise?

पीठमर्द सखा

कोऽयं कोपविधिः? प्रयच्छ करुणागर्भं वचो, जायतां
पीयूषद्रवदीर्घिकापरिमलैरामोदिनीमेदिनी ।
आस्तां वा स्पृहयालुलोचनमिदं व्यावर्तयन्ती मुहु
र्यस्मै कुप्यसि तस्य सुन्दरि! तपोवृन्दानि वन्दामहे॥117॥

Pithamarda Sakha

Hero's friend who appeases the heroine and tells her, "you show your indignation in strange manner. You must now speak to your lover in sweet words fragrant enough to fill the whole earth with the moist of nectar. Leave aside all formalities. I know your eyes reflect desire for him but outwardly you express your anger. He is worthy of our adoration for his profuse devotion to you."

विट सखा

आयातः कुमुदेश्वरो, विजयते सर्वेश्वरो मारुतो,
भृङ्गः स्फूर्जति भैरवो न निकटं प्राणेश्वरो मुञ्चति ।
एते सिद्धरसाः प्रसूनविशि खो वैद्योऽनवद्योत्सवो
मानव्याधिरसौ कृशोदरि! कथं त्वच्चेतसि स्थास्यति॥ 118॥

Vita Sakha

Vita is adept in love-lore. He approaches the Nayika on behalf of the Nayaka and speaks to the indignant woman, "Oh the wonder of beauty! The moon has arisen. Life giving pleasant breeze is blowing with all resplendence. The terrifying noisy wasp (Bhramra) is hovering over our heads. Your beloved does not give up proximity. (All this promotes Shrinagara rasa) The blameless celebration loving Kamadeva has come as a Vaidya (Doctor) to cure. Under these circumstances the disease of pride in your heart will not stay any longer because these remedies are there to cure you of all hesitations". (In Sanskrit classic the moon, breeze kumudeshvara, sarveshvara, bhairava and praneshvara-are all names for ancient medicines which when used in proper mixture cure all afflictions.)

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चेट सखा

सा चन्द्रसुन्दरमुखी स च नन्दसूनु-
र्दैवान्निकुञ्ज भवनं समुपाजगाम।
अत्रान्तरे सहचरस्तरणौ कठोरे
पानीयपानकपटेन सरः प्रतस्थे ॥119॥

Cheta Sakha

Nayaka's friend, clever and capable of bringing about the meeting of lovers is known as Cheta Sakha.

The moon faced beautiful Radha and Nanda's son Krishna, as the chance would happen reached unscheduled the bower, at the same time. Meanwhile the Sun's oppressive heat became unbearable. Krishna's friend (Cheta Sakha) set out towards the water pool on the pretence of drinking water, leaving the lovers alone.

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विदूषक सखा

आनीय नीरजमुखीं शयनोपकण्ठ-
मुत्कठितोऽस्मि कुचकञ्चुकमोचनाय।
अत्रान्तरे मुहुरकारि विदूषकेण
प्रातस्तनस्तरुणकुक्कुटकण्ठनादः ॥120॥

Vidushaka Sakha

The jester as Nayaka's friend is the live-wire of Sanskrit writing and is useful under stressing or pleasant situations, always helping and encouraging the Nayaka. The Nayaka tells his friend, "As soon as I succeeded in coaxing my lotus-faced girl to come near my bed and eagerly prepared to loosen her bosom gripping bodice, my vidushaka Sakha, the clown of a man, repeatedly crowed like a young cock, announcing the heralding of untimely dawn.

सात्विक भाव

भेदो वाचि, दृशोर्जलं, कुचतटे स्वेदः, प्रकम्पोऽधरे,
पाण्डुर्गण्डतटी, वपुः पुलकितं, लीनं मनस्तिष्ठति।
आलस्यं नयनश्रियश्चरणयोः स्तम्भः समुज्जृम्भते,
तत्किं 'राजपथे' निजामधरणीपालोऽयमालोकितः ॥121॥

Sattavika Bhava

The Vyabhachari emotions are related to the Sattavika Bhavas (involuntary expressions of emotions) and only they give birth to emotions of Sattivika Bhava. The beautiful woman has seen the handsome Prince or the King and the desire is born bringing abrupt changes in her behaviour. Sakhi tells the Nayika, "There is interruption in your speech, water in your eyes, perspiration on your bosom, tremour on your lips, and pallor on your neck. Your body is horripilated and your mind is engrossed. Langour is becoming manifest in your eyes and numbness in your feet. Is it so because you have seen the lover on the road leading to the palace?"

सम्भोग

वियति विलोलति जलदः
स्खलति विधुश्चलति कूजति कपोतः।
निष्पतति तारकातति-
रान्दोलति वीचिरमरवाहिन्याः ॥122॥

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Sambhoga

Union in love in described figuratively; refers to the locks of Nayika's hair floating on her back, the expression of hesitation on her moon-like face, her sweet moaning, the dropping away of the pearl-necklace and the stirring folds of her belly.

'Clouds are floating in the sky and the moon appears as if cursing, haltingly. The pigeons mutter; the cluster of stars is drooping down and the lustre of the heavenly Ganges, is tremulous.'

विप्रलम्भ

प्रादुर्भूते नवजलधरे त्वत्पथं द्रष्टुकामाः
प्राणाः पङ्केरुहदलदृशः कण्ठदेशं प्रयान्ति।
अन्यत् किं वा तव मुखविधुं द्रष्टुमुड्डीय गन्तुं
वक्षः पक्षं सृजति बिसिनीपल्लवस्य च्छलेन ॥123॥

Vipralambha

The messenger girl reports to the Nayaka on her friend, Nayika's condition in separation, "The lotus-eyed young woman is desirous of watching your footsteps. With the appearance of new clouds, her heart reaches her throat trying to choke it. Desirous of seeing your moon like handsome face she wishes to go flying and in this effort her heart, it seems, is growing wings in the form of lotus leaves."

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अभिलाषा

तस्यां सुतनुसरस्यां चेतो नयनञ्च निष्पतितम्॥
चेतो गुरु तु निमग्नं लघुनयनं सर्वतो भ्रमति ॥124॥

Abhiksha

Desire of the hero to reach the heart and soul of the Nayika creates anxiety, "The beauty of that slender girl is like a pool, into which my heart and my eyes have dropped. The heart, being heavy, has been fully submerged; the eyes, being light, are floating in circles." The hero has lost his heart to this beloved and his eyes are searching for her alone.

चिन्ता

मया विधेयो मुहुरद्य तस्मिन् कुञ्जोपकण्ठे कलकण्ठनादः।
राधा मधोर्विभ्रममावहन्ती कुर्वीत नेत्रोत्पलतोरणानि ॥125॥

Chinta

Chinta is the state of anxiety caused to the heroine by Nayaka's acts. The hero, Krishna tells his Sakha that he would go near the dense bowers and produce cuckoo's sound on hearing which Radha will be confused to imagine the approach of spring season and look around. In surprise she would know that there could be no spring but only his hint to invite her. Her worry and anxiety will please Krishna.

स्मृति

रामो लक्ष्मणदीर्घदुःखचकितो नाविष्करोति व्यथां
श्वासं नोष्णतरं जहाति सलिलं धत्ते न वा चक्षुषि।
वातावर्तविवर्तमानदहनक्रूरैरनङ्गज्वरैः
क्षामः किन्तु विदेहराजतनयां भूपः स्मरन् वर्तते ॥126॥

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Vaka-Chatura Nayaka, Rasamanjari, Basohli A.D. 1695
Dogra Art Gallery, Jammu

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Proshitapatika, , Rasamanjari, Basohli, A.D 1695
Courtesy : Victoria and Albert Museum, London

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Vidushaka Sakha, Rasamanjari, Basohli, A.D. 1674-85
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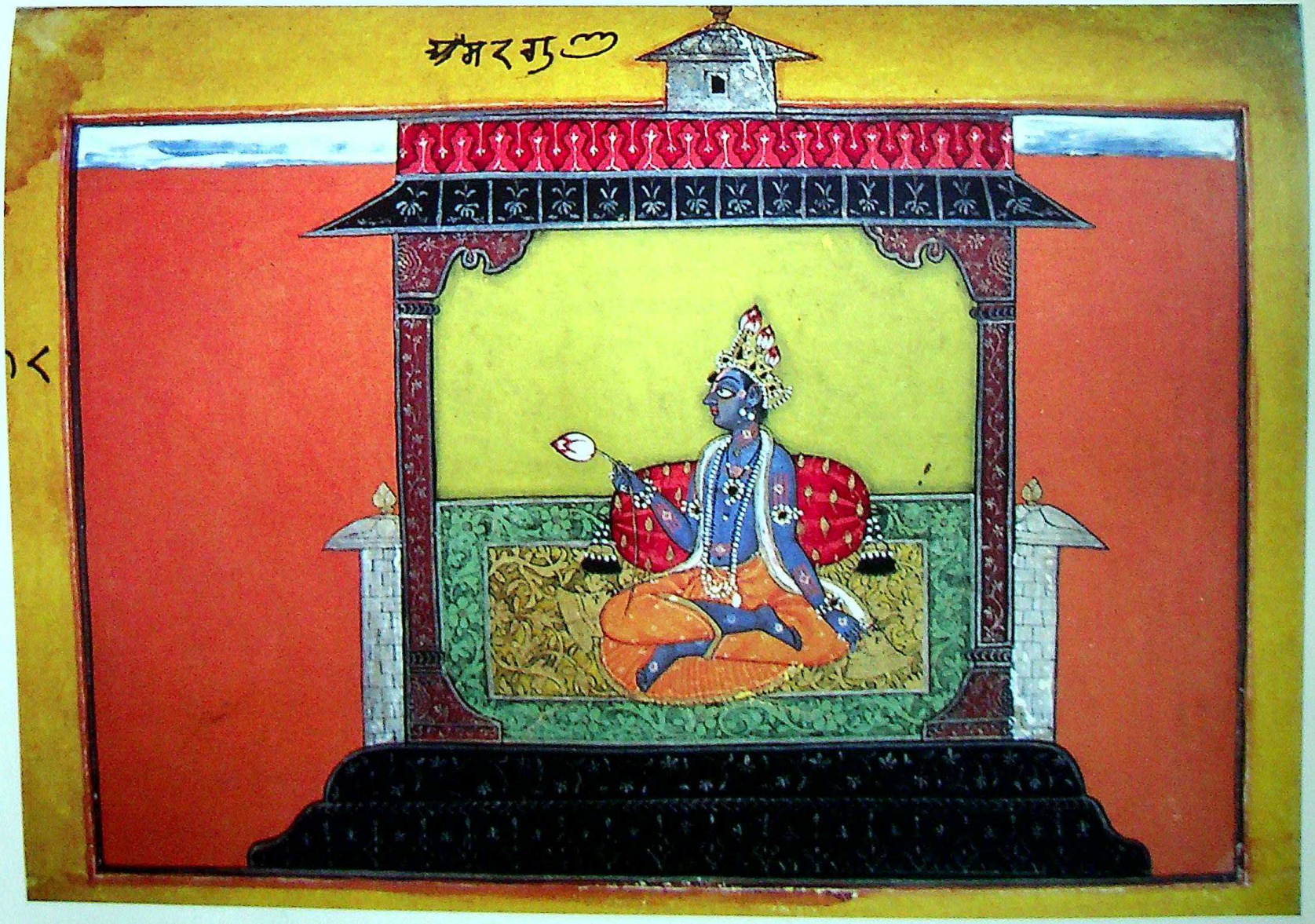

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Abhilasha, Rasamanjari, Basohli, A.D. 1695
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: P 82 : Guna Kirtana, Rasamanjari, Basohli, A.D. 1695
Bharat Kala Bhavan, Varanasi

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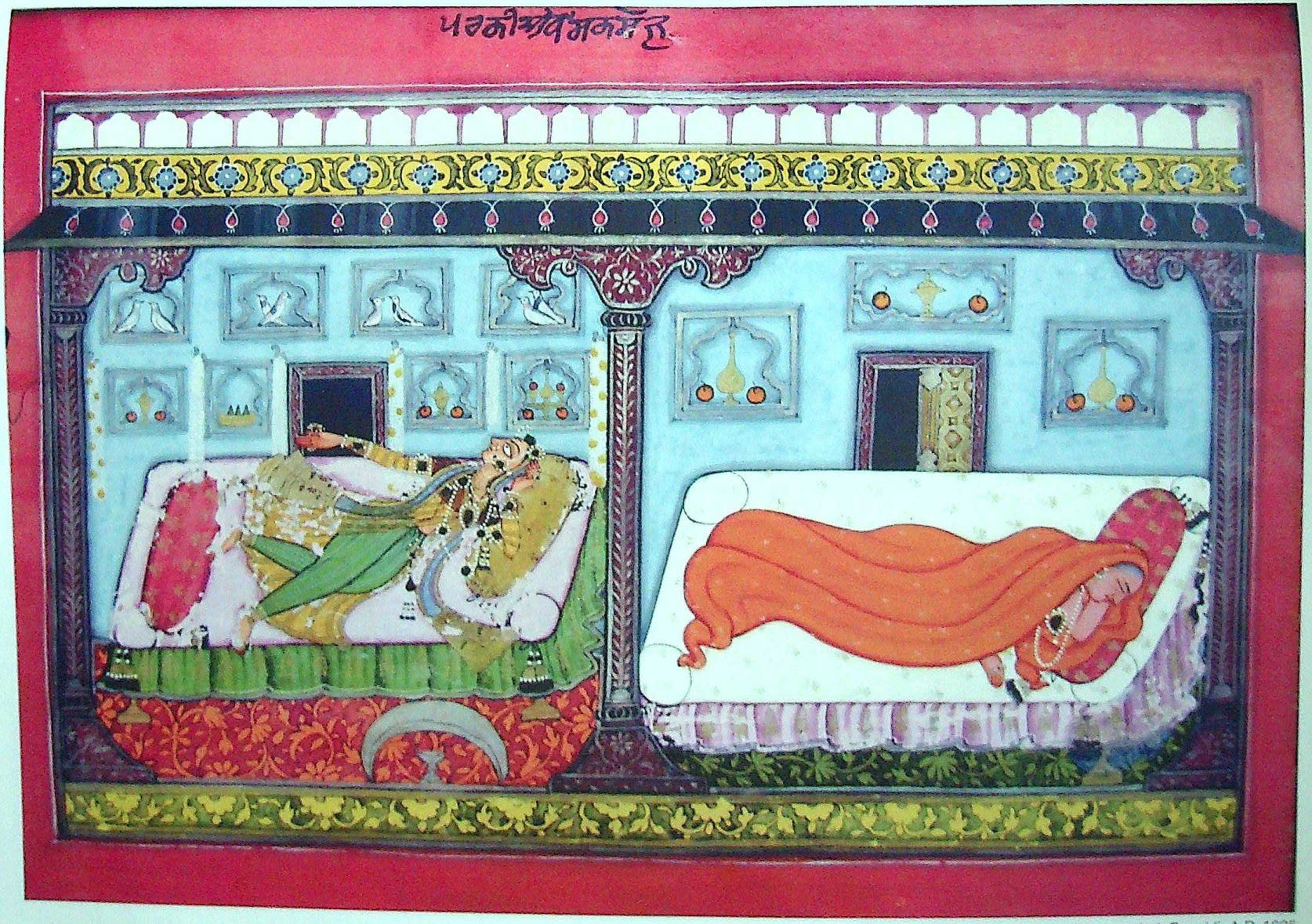

: P 83 :

Jarata, Rasamanjari, Basohli, A.D. 1695
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Smriti

The state of reminiscence is described in Lord Rama's condition after Sita was abducted by Ravana, the demon king.

Fearing lest agony of his brother Lakshmana should increase Rama neither expresses his own pain, nor heaves burning sighs, nor lets his eyes be filled with tears. Pining away in the fever of love, which burns like a fierce fire fanned by a strong gust of wind, he remembers, his beloved, Sita every moment.

P 82

गुणकीर्तन

स्पर्शः स्तनतटस्पर्शो वीक्षणं वाक्त्रवीक्षणम् ।
तस्याः केलिकलालापसमयः समयः सखे ॥127॥

Guna Kirtana

In the state of separation permanent or momentary the Nayaka relates the recalled to mind qualities of his beloved, "the most exquisite touch is that of her bosom; the most bewitching sight is that of her face; and the most ecstatic hour is that spent in conversation with her during the sport of love."

उद्वेग

गरलद्रुमकन्दमिन्दुबिम्बं करुणावारिजवारणो वसन्तः ।
रजनी स्मरभूपतेः कृपाणी करणीयं किमतः परं विधातः? ॥128॥

Udvega

This state causes agitation in separation. The hero moans, "The moon affects me like the root of poison tree. Spring time, Vasanta is behaving like a wild elephant undoing the merciful lotuses; the night appears to me piercing the very heart of king of love Kamadeva. O God! Under these circumstances I am helpless and know not, what to do."

उत्कण्ठा

अद्विसंवीक्षणं चक्षुरद्विसम्मीलनं मनः ।
अद्विसंस्पर्शनः पाणिरद्य मे किं करिष्यति ॥129॥

Utkantha

In the state of longing, the hero or the heroine address a friend, "In the present state what should I do when my eyes can't look at anyone other than my beloved, when my mind can't cherish the thoughts of some other person and my hands can't touch any one other than my lover?

उन्माद

प्रतिफलममृतांशोर्वीक्ष्य कान्तो मृगाक्ष्या
मुखमिति परिहासं कर्तुभ्युद्यतोऽभूत् ।
अथ शिथिलितवाचो मानमाशङ्क्य तस्याः
स्पृशति पुलकभाजा पाणिपङ्केरुहेण॥ 130॥

Unmada

The state of frenzy

'Seeing the moon reflected in the pond or water spot, mistaking it for the face of the doe-eyed beauty, the lover tried to say enticing words. But with no response from the beloved because of her anger in 'Mana', he touches the reflection with his thrilled lotus hands to plead his love for the sake of removing her 'Mana'.

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वाचिक उन्माद

किं रे विधो! मृगदृशो मुखमद्वितीयं
कन्दर्प! दृप्यसि दृगम्बुजमन्यदेव।
झाङ्कारमावहसि भृङ्ग! तनुर्न तादृक्
कर्माणि धिङ् न पुनरीदृशमीक्षणीयम्॥131॥

Vachika Unmada

The state of frenzied speech makes the lover in separation rave, "O moon! In vain do you feel proud, for my doe-eyed love is incomparable in her beauty. O Kama! You too, unreasonably feel haughty. My lotus eyed love is unique in beauty. O bee! Your buzzing on the slender creepers is futile for my beloved's slenderness is more subtle than the creepers. Shame, on you for not seeing her; because, no one like her will ever be seen.

व्याधि

कोदण्डं विशिखो मनोनिवसतिः कामस्य तस्या अपि
भ्रूवल्ली नयनाञ्चलं मनसि ते वासः समुन्मीलति।
इत्थं साम्यविधौ तयोः प्रभवति स्वामिंस्तथा स्निह्यतां
तन्वाना तनुतां क्रमादतनुतां नेषा यथा गच्छति॥132॥

Vyadhi

State of illness is explained by a Sakhi to the hero, to make him favour her friend in love, "My Lord, the hearts of people in love have room for Kamadeva's bow and arrows and your beloved's eyebrows and her slanting gaze are not different from the god of love Kama's attributes. She lives in your heart. Since both Kama and your beloved, are equals and have similarity, you should give your affection to her alone, so that while languishing more and more she does not get disembodied like Kamadeva."

P 83

जड़ता

पाणिर्नीरवकङ्कणः स्तनतटी निष्कम्पानांशुका
दृष्टिर्निश्चलतारका समभवन्नित्ताण्डवं कुण्डलम्।
कश्चित्रार्पितया समं कृशतनोर्भेदो भवेन्नो यदि
त्वन्नामश्रवणेन कोऽपि पुलकारम्भः समुज्जृम्भते॥133॥

Jarata

Nayika's state of stuper is conveyed to the Nayaka by the messenger Sakhi, "The bracelet on her arm produces no sound. The garments on her body do not wave any more. Her gaze is fixed; and her ear-rings have dancing spree no more. She has become a picture painted on a canvas. She moves and stirs only on hearing your name because you are her cause and you awaken her and cause a ripple of thrill in her heart."

स्वप्नदर्शन

मुक्ताहारं न च कुचगिरेः कङ्कणं नैव हस्तात्
कर्णात् स्वर्णाभरणमयि! वा नीतवान्नैव तावत्।
अद्य स्वप्ने बकुलमुकुलं भूषणं सन्दधानः
कोऽयं चौरो हृदयमहरत्तन्वि तन्न प्रतीमः॥134॥

Svapna-Darshana

Seeing the lover in a dream conveys meaningful message; a gopi sees Krishna in her dreams, she tells her friend,

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"I do not know the thief, who, appeared in my dreams today, wearing ornaments of Maulashri buds, and stole neither the bracelet from my wrist, nor the gold ear-rings from my ears, but stole away only my heart."

P 84

चित्र दर्शन

नीवीं हरेदुरसिजं विलिखेन्नखेन
दन्तच्छदं च दशनेन दशेदकस्मात्।
इत्थं पटे विलिखितं दयितं विलोक्य
बाला पुरेव न जहार विहारशङ्काम्॥135॥

Chitra Darshana

The slender beauty seeing the painted picture of her hero, could not as before, discard the fear of love making, suspecting, lest he should suddenly unstring the knot of her garment, injure her breasts with his nails and bite her lips with his teeth."

P 85

साक्षात दर्शन

चेतश्चञ्चलतां त्यज, प्रियसखि व्रीडे! न मां पीडय,
भ्रातर्मुञ्च दृशौ निमेष!, भगवन् काम! क्षणं क्षम्यताम्।
बर्हं मूर्धनि कर्णयोः कुवलयं वंशं दधानः करे
सोऽयं लोचनगोचरो भवति मे दामोदरः सुन्दरः॥136॥

Sakshat-Darshana

Seeing the lover Krishna face to face the Nayika's prayer is heard in the following words;

'O my mind, give up your playfulness. O my friendly bashfulness, do not afflict me. O my brotherly eyelids, let my eyes open wide. O Lord Kamadeva, forgive me for a moment because the handsome Krishna, wearing a peacock feather on his forehead and blue lotuses on his ears, carrying a flute in his hand is appearing before my eyes.'

उपसंहार

माध्वीकस्यन्दसन्दोहसुन्दरीं रसमञ्जरीम्।
कुर्वन्तु कवयः कर्ण-भूषणं कृपया मम॥137॥

Upasanhara

Poet concludes his work with the words :

May the poets kindly accept this Rasamanjari, which provides a stream of honey in excessive flow and make it their ornament adorning their ears.

आत्मपरिचय

तातो यस्य गणेश्वरः कविकुलालङ्कारचूडामणि-
र्देशो यस्य विदेहभूः सुरसरित्कल्लोलकिर्मीरिता।
पद्येन स्वकृतेन तेन कविना श्रीभानुना योजिता
वाग्देवीश्रुतिपारिजातकुसुमस्पर्धाकरी मञ्जरी॥138॥

Atama-Parichayaya

Self introduction of the poet.

Bhanudatta, the son of most distinguished scholar, Ganeshwara, resident of Mithila, which is cleansed in purity by the waves of the river Ganges, has composed with his own verse this Rasamanjari which vies with the flowers of the heavenly tree Parijata, adorning the ears of the Goddess Saraswati.

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Chitradrashana, Basholi A.D. 1695
Govt. Museum and Art Gallery, Chandigarh

: P 84 :

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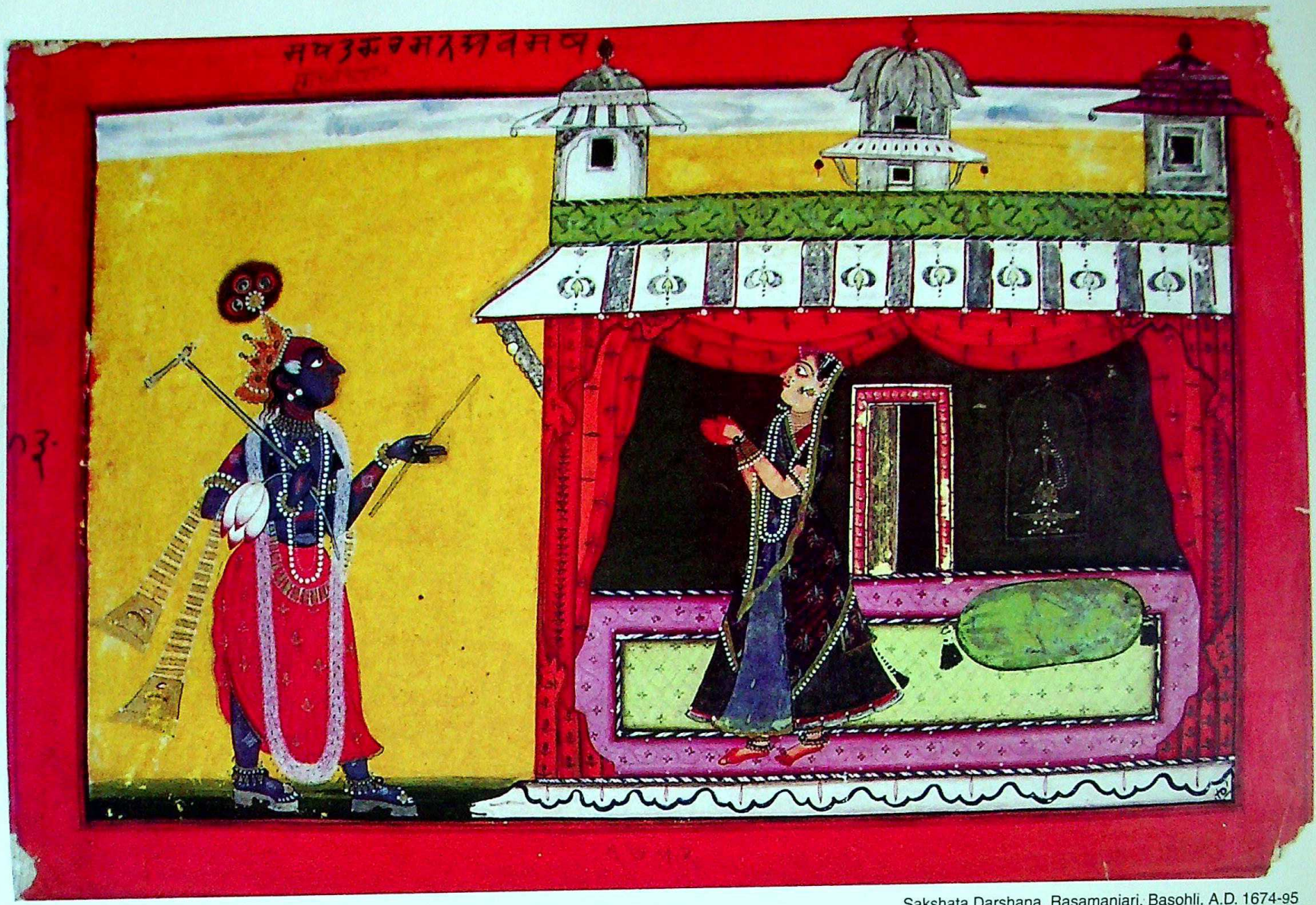

: P 85 :

Sakshata Darshana, Rasamanjari, Basohli, A.D. 1674-95
Bharat Kala Bhavan, Varanasi

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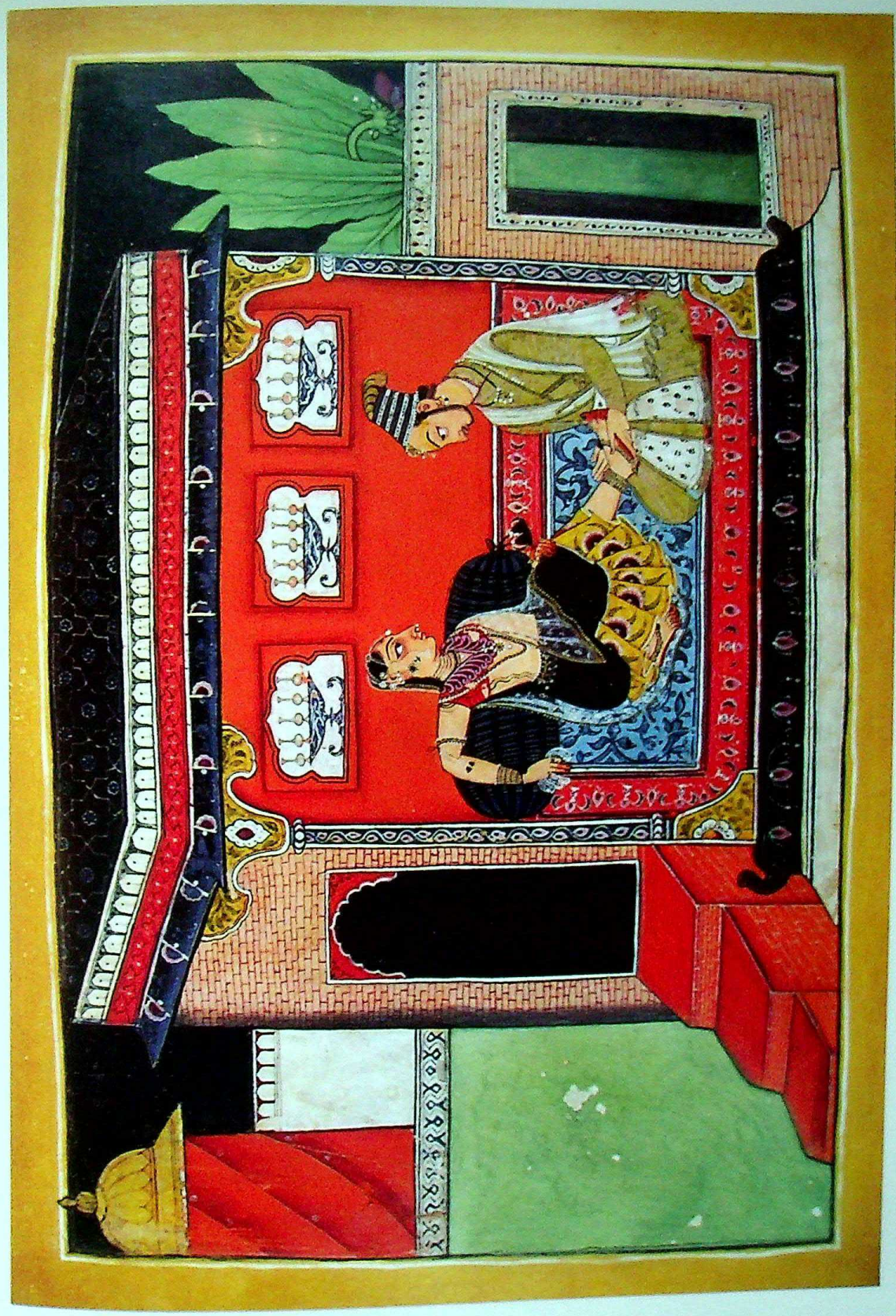

: P 86 :

Parakiya Manini Nayika, Rasamanjari, Basohli,A.D. 1674-80
Bharat Kala Bhavan, Varanasi

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Sviya Manini Nayika, Rasamanjari, Basohli, A.D. 167-480
Bharat Kala Bhavan, Varanasi

: P 87 :

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: P 88 : Praudha Pravatsyata-patika Nayika, Rasamanjari, Basohli, A.D. 1674-80
Bharat Kala Bhavan, Varanasi

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Anukula Nayaka, Rasamanjari, Basohli,A.D. 1674-80
Bharat Kala Bhavan, Varanasi

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: P 90 : Duti in love with the Nayaka, Rasamanjari, Basohli, A.D. 1674-80
Bharat Kala Bhavan, Varanasi

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: P 91 : Mugdha Nayika, Rasamanjari, Basohli, A.D. 1674-80
Bharat Kala Bhavan, Varanasi

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: P 92 : Navayouvana-Nabodha Nayika, Rasamanjari, Basohli, A.D. 1674-80
Bharat Kala Bhavan, Varanasi

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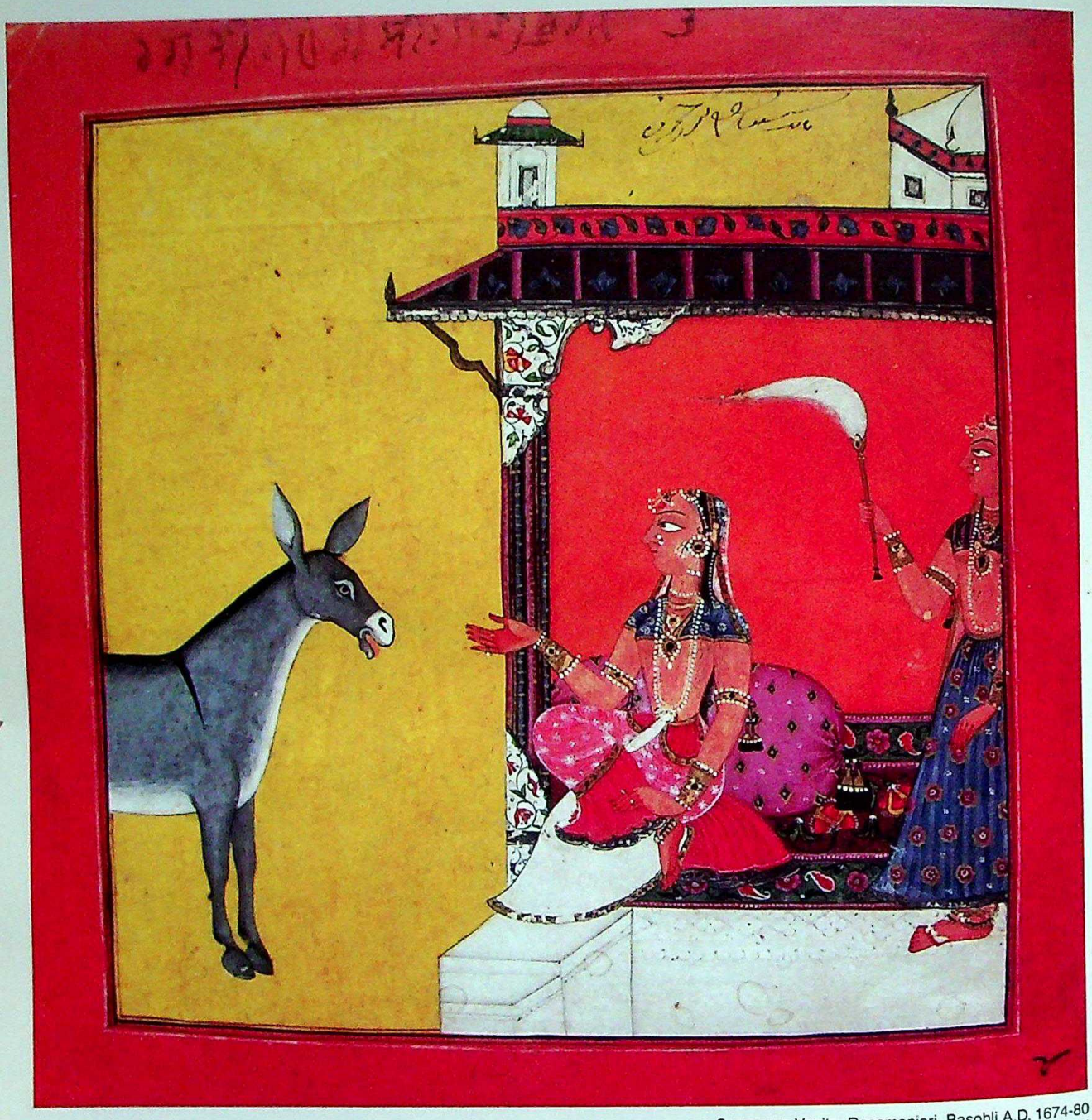

Samanaya Vanita, Rasamanjari, Basohli,A.D. 1674-80
Bharat Kala Bhavan, Varanasi

: P 93 :

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: P 94 : Dhira-Adhira, Jayeshtha and Kanishtha, Rasamanjari Basohli, A.D. 1680-95
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विद्वत्कुलमनोभृङ्गरसव्यासङ्गहेतवे ।
एषा प्रकाश्यते श्रीमद्भानुना रसमञ्जरी॥

: P 95 : Shakshata Darshana, Rasamanjari, Basholi A.D. 1674-95
Bharat Kala Bhavan, Varanasi

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साक्षाद्दर्शनं

वेतश्चञ्चलतां त्यज, प्रियसखि व्रीडे! न मां पीडय,
भ्रातर्मुञ्च दृशौ निमेष!, भगवन् काम! क्षणं क्षम्यताम् ।
बर्हं मूर्धनि कर्णयोः कुवलयं वंशं दधानः करे
सोऽयं लोचनगोचरो भवति मे दामोदरः सुन्दरः ॥136॥

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